

THE ART-JOURNAL.



LONDON, OCTOBER 1, 1864.

WEDGWOOD AND ETRURIA. A HISTORY OF THE "ETRURIA WORKS," THEIR FOUNDER AND PRODUCTIONS.

BY LLEWELLYNN JEWITT, F.S.A.

PART VII.

On the 3rd of January, 1795, as we have seen, Josiah Wedgwood died. By his wife, of whom I have before spoken, he had a family of eight children. The eldest child, Susannah, baptised at Burslem, on the 2nd of January, 1765, married Dr. Robert Darwin, of Shrewsbury, son of the celebrated Dr. Erasmus Darwin, of Derby (and half-brother to Sir Francis Darwin, M.D., of Breadsall Priory, and Sydnose, Darley Dale), by his first wife, Mary Howard, of Lichfield, and was the mother, along with other sons and daughters, of Charles Darwin, author of the "Origin of Species," &c. The second child of Josiah Wedgwood was John, baptised at Burslem, April 2nd, 1766. He was of Seabridge, and married Louisa Jane, daughter of Mr. Allen, of Criselly, Pembrokehire, and by her had four sons and three daughters, viz., the Rev. John Allen Wedgwood; Lieut.-Col. Thomas Josiah Wedgwood, who married Anne Maria, daughter of Admiral Sir C. Tyler; Charles, who died without issue; the Rev. Robert Wedgwood, who married Frances, daughter of the Rev. Offley Crewe; Sarah Elizabeth; Caroline Louisa Jane; and Jessie, who married her cousin, Henry Allen Wedgwood. The third of Josiah Wedgwood's children was Richard Wedgwood, who was born in 1767, and died in 1782. The fourth was Josiah Wedgwood, the first member of parliament for the borough of Stoke-upon-Trent. Mr. Wedgwood, who was of Maer Hall, married Elizabeth Allen, and by her had four sons and five daughters, viz., first, Josiah Wedgwood (the third of that name), who married his cousin Caroline Elizabeth, daughter of Dr. Darwin, of Shrewsbury, and had issue; second, Henry Allen Wedgwood, barrister-at-law, who married his cousin Jessie, daughter of John Wedgwood, of Seabridge; third, Francis Wedgwood, of Etruria and Barlaston, the present highly respected head of the Etruria firm, who married Frances, daughter of the Rev. J. P. Mosley, of Rolleston Rectory, and has issue three sons, two of whom, Godfrey and Clement, are in partnership with their father—and four daughters; fourth, Hensleigh Wedgwood, barrister-at-law, of London, who married Elizabeth, daughter of the Right. Hon. Sir James Mackintosh, the historian, and has issue; fifth, Sarah Elizabeth; sixth, Mary, who died unmarried; seventh, Charlotte, married to the Rev. C. Langton, of Hartfield; eighth, Frances, who died unmarried; and, ninth, Emma, who married her cousin, Charles Darwin, F.R.S., author of the "Origin of Species," &c.

The next child of Josiah Wedgwood was Thomas, who died without issue, of whom I shall have more to say presently, and the remaining children were three daughters, Catherine, Sarah, and Mary Anne.

At the time of Josiah Wedgwood's death, as I have already shown, the sole partners in the firm were himself, his son Josiah, and Thomas Byerley, Mr. John Wedgwood, the eldest son, having previously withdrawn from business, and become a banker in London. The active business management at this time devolved mainly on Mr. Byerley, whose experience and skill were of great value. In 1800 the partners were, however, the brothers Josiah and John Wedgwood, and Thomas Byerley, which arrangement continued, as I shall relate, until the death of the latter in 1810.

Mr. Thomas Wedgwood, who suffered from constant ill health, took no part in the management of the business. He was a man of refined tastes, devoted, so far as health permitted, to scientific pursuits, and was widely and deeply respected. To him and to his brother Josiah, conjointly, Samuel Taylor Coleridge was indebted for that substantial assistance which proved the turning-point of his life, and enabled him to devote his talents to literature. The aid thus liberally and uninterestingly given by the Wedgwoods is so nicely spoken of by Mr. Coleridge's biographer, Cottle, that I cannot forbear quoting the following passages from his interesting narrative. Mr. Cottle says:—

"Mr. Coleridge, up to this day, February 18th, 1798, held, though laxly, the doctrines of Socinus. On the Rev. Mr. Rowe, of Shrewsbury, the Socinian minister, coming to settle in Bristol, Mr. Coleridge was strongly recommended by his friends of that persuasion to offer himself as Mr. R.'s successor; and he accordingly went on probation to Shrewsbury.

"It is proper here to mention, in order that this subject may be the better understood, that Mr. Poole, a little before the above period, had introduced Mr. Coleridge to Mr. Thomas and Mr. Josiah Wedgwood. These gentlemen formed a high estimation of Mr. C.'s talents, and felt a deep interest in his welfare. At the time Mr. Coleridge was considering whether or not he should persist in offering himself to the Shrewsbury congregation, and so finally to settle down (provided his sentiments remained unaltered) into a Socinian minister, the Messrs. Wedgwoods, having heard of the circumstance, and fearing that a pastoral charge might operate unfavourably on his literary pursuits, interfered, as will appear by the following letter of Mr. Coleridge to Mr. Wade:—

"Stowey.—My very dear friend,—This last fortnight has been eventful. I received one hundred pounds from Josiah Wedgwood, in order to prevent the necessity of my going into the ministry. I have received an invitation from Shrewsbury to be the minister there; and after fluctuations of mind, which have for nights together robbed me of sleep, and I am afraid of health, I have at length returned the order to Mr. Wedgwood, with a long letter, explanatory of my conduct, and accepted the Shrewsbury invitation."

"The two Messrs. Wedgwoods, still adhering to their first opinion, that Mr. Coleridge, by accepting the proposed engagement, would seriously obstruct his literary efforts, and having duly weighed the 'explanatory letter' sent them by Mr. C., addressed him a conjoint letter, announcing that it was their determination to allow him for his life one hundred and fifty pounds per year. This decided Mr. Coleridge to reject the Shrewsbury invitation. Mr. C. was oppressed with grateful emotions to these his liberal benefactors. He always spoke in particular of the late Mr. Thomas Wedgwood as being one of the best talkers, and possessing one of the acutest minds, of any man he had known. While the affair was in suspense, a report was current in Bristol that Mr. Coleridge had rejected the Messrs. Wedgwoods' offer, which the Socinians in both towns ardently desired. Entertaining a contrary wish, I addressed a letter to Mr. Coleridge, stating the report, and expressing a hope that it had no foundation. The following satisfactory answer was immediately returned:—

"My very dear Cottle,—The moment I received Mr. Wedgwood's letter I accepted his offer. How a contrary report could arise I cannot guess. . . . I hope to see you at the close of next week. I have been respectfully and kindly treated at Shrewsbury. I am well, and now and ever your grateful and affectionate friend, S. T. COLERIDGE."

Other allusions to this truly generous action on the part of the brothers Josiah and Thomas Wedgwood occur in the same work, and Coleridge himself, in his "Biographia Literaria," says:—"While my mind was thus perplexed, by a gra-

cious Providence, for which I can never be sufficiently grateful, the generous and munificent patronage of Mr. Josiah and Mr. Thomas Wedgwood enabled me to finish my education in Germany. Instead of troubling others with my own crude notions and juvenile compositions, I was thenceforward better employed in attempting to store my own head with the wisdom of others."

De Quincey, speaking of the friendship which existed between Coleridge and the Wedgwoods, says:—"Coleridge attended Mr. Thomas Wedgwood, as a friend, throughout the anomalous and affecting illness that brought him to the grave. The external symptoms were torpor and morbid irritability, together with everlasting restlessness. By way of some relief, Mr. Wedgwood purchased a travelling carriage, and wandered up and down England, taking Coleridge with him as a friend. By the death of Mr. Wedgwood, Coleridge succeeded to a regular annuity of £75, which that gentleman had bequeathed to him. The other Mr. Wedgwood granted him an equal allowance."

Mr. Thomas Wedgwood, who was never married, died in the year 1805, at Gunville, Dorsetshire. He was a man of considerable scientific attainments. During his father's lifetime he prosecuted his studies with his aid and that of Alexander Chisholm, and made such progress in his researches into the properties of light, &c., that in 1792, three years before the death of Josiah, he communicated to the Royal Society an account of his "Experiments and Observations on the Production of Light from different bodies by Heat and by Attraction." His continued experiments and researches resulted in the discovery of the process of photography, and in 1802, in conjunction with Sir Humphrey Davy, who assisted him in his experiments, he made those discoveries known by a paper printed in the "Journal of the Royal Institution of Great Britain," under the title of "An Account of a Method of Copying Paintings upon Glass, and of making Profiles by the Agency of Light upon Nitrate of Silver; with observations by H. Davy." This is the first recorded attempt at fixing the images of the camera-obscura (which Wedgwood appears to have used from a youth) by the chemical influence of light. But for the death of this deep-thinking and wonderful man (Thomas Wedgwood), which took place about two years after this time, doubtless the world would have largely benefited by his labours in this particular field. As it was, he died before he had succeeded in permanently fixing the pictures he had obtained, and it was left to later experimentalists to perfect that wonderful art which he had discovered, and of whose success he had laid the foundation.

Mr. Josiah Wedgwood, the elder brother of Mr. Thomas Wedgwood, just named, was also a man of considerable taste, and of high attainments. He was one of the founders of the Royal Horticultural Society, and took an active part in public affairs. In 1832, he was elected member of parliament for the then newly-constituted borough of Stoke-upon-Trent, but retired from its representation in 1835. He died at Maer.

In 1810, Thomas Byerley, upon whom the bulk of the direct management of the concern had devolved from the time of the death of the great Josiah, died, and was buried at St. Anne's, Westminster—the church where he was married, and where Mrs. Byerley's mother (Mrs. Bruckfield) and his infant son were previously buried.

During the period of the war then going on with France—a weary and a troublous time for the commerce of this country—Mr. Byerley had worked incessantly and earnestly at the business, and had succeeded in maintaining for it its high position; but the exertions and anxieties overpowered him at length, and he sank. He "was a grave, reserved, but kind being, and those who knew him learnt to appreciate his goodness, and to love as well as reverence the dignified urbanity that characterised his deportment." He was devotedly attached to his uncle, the great Josiah; and many circumstances which have come

* I have heard it related that during this war large orders were received from France by the Messrs. Wedgwood, and other potters of the district, for marbles. These were made in great quantities, shipped off to the Continent, and there used as bullets. During the same war, I believe, goods to the value of several thousand pounds, which were in their warehouse in France, were destroyed.

to my knowledge show that attachment to have been mutual.

On the death of Mr. Byerley, the business was carried on by Josiah Wedgwood alone, until Martinmas, 1823, when he took his eldest son Josiah (the third of that name) into partnership, the firm being carried on under the style of "Josiah Wedgwood and Son." Four years afterwards, at Martinmas, 1827, the other sons having been taken into partnership, the style was altered to that of "Josiah Wedgwood and Sons."

In November, 1841, Josiah Wedgwood senior, of Maer Hall, retired from the business, and it was carried on by his sons until the following April, when Josiah Wedgwood junior also retired. The style of the firm, however, continued to be, as it is to the present day, "Josiah Wedgwood and Sons."

The manufacture of china, which had, for reasons already given, never been attempted by the great Josiah, was commenced at Etruria about the year 1808 or 1809, in the time of Mr. Byerley, who considered that it would be an advantageous addition to the works; but was only carried on for a very few years, probably only nine or ten, and then finally discontinued. The china was thus made was of extremely good quality, both in texture of body, in colour, in glaze, and in decoration. It was not made to any great extent, and is now very scarce. In Mr. Gladstone's possession is an excellent specimen—a coffee mug, the ground of a small pattern, in blue, with Chinese figures in tablets, in red and other colours. Examples also occur in other private collections, and collectors will find in the Jermyn Street Museum, London, and in Mr. Mayer's Museum, Liverpool, excellent and characteristic specimens.

The mark on the china is the simple name

WEDGWOOD,

in small capital letters, printed on the bottom in red or blue colour.

Some of the china is painted, and other examples which I have seen are printed in blue. The example in the Jermyn Street Museum is decorated with flowers and humming-birds in bright oriental colouring, and is well gilt.

"Stone china" was also at one time, to some little extent, made at Etruria, examples of which are now rare. It ceased to be made about the year 1825. It was remarkably fine in body, and its decoration exceedingly good.

In 1815, on the 15th of January, Mrs. Wedgwood, widow of the great Josiah, died at Parkfield, in the eighty-first year of her age, and was, a few days later, buried in the parish church of Stoke-upon-Trent, near her husband. On the north wall of the chancel of that church, close by the monument of her husband, engraved in our last, is a Gothic memorial tablet of plain and very poor design, recording her death. It bears the following inscription:—

Sacred to the memory of
SARAH,
Widow of Josiah Wedgwood,
of Etruria,
Born August the 18th, 1734.
Died January the 15th, 1815.

The productions of the firm at this time—and, indeed, through each successive change in the proprietary down to the present time—were, as they had been in the time of the first Josiah, divided between the "useful" and the "ornamented." The "useful" consisting of services of every kind in fine earthenware, and in all the varieties of bodies hitherto introduced, to which additional patterns were constantly added; and the "ornamented" comprising all the immense variety of exquisite articles which had been made by the great founder of the works, with additional vases, medallions, and other pieces.

In 1843, on the 23rd of August, Mr. John Boyle became a partner in the firm; but his connection was only of short duration, and sixteen months afterwards, on the 4th of January, 1845, he died.

On the 2nd of March, 1846, Mr. Robert Brown,* of Cliff Ville, became a partner with the Messrs.

* Mr. Brown was a man of enlarged understanding, of great experience, and of wonderful business talents. He realised a handsome fortune entirely by his own industry and exertions, and was possessed of a refined taste, which aided him materially in his progress.

Wedgwood; but, dying on the 26th of May, 1859, Mr. Francis Wedgwood was again left sole proprietor of the works. In November of the same year he was joined in partnership by his son Mr. Godfrey Wedgwood, and in 1863 by his second son, Mr. Clement Wedgwood, and the works are still carried on by them—Messrs. Francis Wedgwood, Godfrey Wedgwood, and Clement Wedgwood—under the old style of "Josiah Wedgwood and Sons."

The MARKS used by the Wedgwoods have been but few, and will therefore in a few words be disposed of in this memoir. The mark has in all cases, except during the partnership of Thomas Bentley, on that particular branch of the manufacture in which he had an interest, been the simple name of Wedgwood. In some instances the name is impressed in large capitals—

WEDGWOOD.

in others, it appears in small capital letters—

WEDGWOOD.

and in others, though not so commonly, in the ordinary type—

Wedgwood.

On a few pieces the name occurs thus—

WEDGWOOD
ETRURIA.

On those ornamental goods (vases, medallions, &c.) in the production of which Thomas Bentley had an interest—for it will be remembered I have already stated that the partnership between himself and Josiah Wedgwood extended to the "ornamented" branch only, and had nothing whatever to do with the "useful"—the general mark used was the circular one here shown. In this the letters are raised, not sunk, as in the other marks. Another used at this time was as follows—

WEDGWOOD
& BENTLEY,

and another—

Wedgwood
& Bentley;

both of which are, of course, impressed marks.

With regard to these marks of "Wedgwood and Bentley," it may be well to remind collectors that whatever pieces may come into their hands bearing these names must have been made in the twelve years between 1768 and 1780.

Besides these marks, a variety of smaller ones—letters, flowers, figures, and numbers, both impressed and in colours, are to be seen on the different varieties of wares. These, it will be easily understood, are simply workmen's marks, or marks denoting period, &c., and which, being private marks, concern only, and are of interest only, to the proprietors themselves.

And now, while speaking of marks, a few words may opportunely be introduced on a matter which is somewhat puzzling to collectors, and about which they will doubtless be glad to receive enlightenment. It is this: in many collections pieces of one kind or other will be found bearing the mark

WEDGWOOD & Co.,

and others with the mark of

WEDGEWOOD,

sometimes impressed, and sometimes in colour. The latter, it will be observed, has a central E, which the real name of Wedgwood does not possess. These I have heard variously appropriated by collectors to Wedgwood and Bentley, to Wedgwood and Byerley, and to a dozen other supposed periods and people. I am enabled to state that these pieces, many of them highly creditable and excellent productions, were not made by the Etruria Wedgwoods at all, but that the latter (the "Wedgewood," and sometimes the "Wedgwood") were the manufacture of Messrs. William Smith, and others, of Stockton, against whom Messrs. Wedgwood applied for and obtained an injunction restraining them from using the name of "Wedgwood," or "Wedgewood."

The following official notification will well explain this matter, and prove of considerable interest to collectors:—

"Vice Chancellor of England's Court,
"Lincoln's Inn, 8th August, 1848.

"IN CHANCERY.

"Wedgwood and others against Smith and others.
"MR. BETHELL on behalf of the Plaintiffs, Francis Wedgwood and Robert Brown (who carry on the business of Pottery, at Etruria, in the Staffordshire Potteries, under the Firm of 'Josiah Wedgwood and Sons'), moved for an Injunction against the defendants, William Smith, John Walley, George Skinner, and Henry Cowap (who also carry on the business of Pottery, at Stockton, in the County of Durham, under the Firm of 'William Smith and Company'), to restrain them and every of them, their Agents, Workmen, or Servants, from stamping, or engraving, or marking, or in any way putting or placing on the Ware manufactured by them, the Defendants, the name 'Wedgwood' or 'Wedgewood,' and from in any manner imitating or counterfeiting such name on the Ware manufactured by the Defendants since the month of December, 1846, or hereafter to be manufactured by the Defendants, with the name 'Wedgwood' or 'Wedgewood,' stamped, engraved, or otherwise marked or placed thereon.

"Mr. Bethell stated that the trade mark 'Wedgwood' had been used by the family of the Wedgwoods for centuries; he would not, however, go further into the matter at present, because Mr. Parker appeared for the Defendants, and it might become necessary—with whom, and himself, it had been arranged by consent on Mr. Parker's application on behalf of the Defendants, for time to answer the Plaintiffs' Affidavits—that the Motion should stand over until the Second Seal in Michaelmas Term next; and that in the meantime the Defendants should be restrained as above stated; except that for the words, 'since the month of December, 1846,' the words, 'since the month of July, 1847,' should be substituted.

"Mr. J. Parker said he appeared for the Defendants, and consented without prejudice; and on his application for time to answer the Plaintiffs' Affidavits, the Court made an order accordingly.

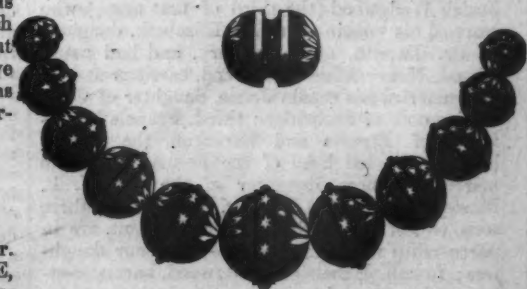
"On the 9th day of November, being the Second Seal in Michaelmas term, 1848, Mr. E. Younge, as counsel for the above-named Plaintiffs, moved for, and obtained, a perpetual Injunction against the Defendants in the Terms of Mr. Bethell's Motion, substituting for the words, 'since the month of December, 1846,' the words, 'since the month of July, 1847,' the Defendants consenting to pay to the Plaintiffs their costs.

"Solicitor for the Plaintiffs,

"SAMUEL KING,
"Furnival's Inn, Middlesex."

Of the pieces bearing the mark of "Wedgwood and Co." (which was not used by the Wedgwoods of Etruria), I shall take another occasion to speak.

In previous chapters I have given engravings of a selection of the productions of the Etruria works, in which I have sought to exhibit some of the different classes of the "ornamented" goods. I now desire to add to these one or two other engravings of the smaller varieties of these goods, some of which are but little known. The first engraving



here given shows two patterns of one of the most minute and most exquisitely beautiful of the productions to which the jasper ware was applied, viz., beads for the neck and for bracelets. Those here exhibited are engraved from examples in the possession of my friend Dr. Davis, F.S.A., and others are to be seen in various collections. The body is the blue, or other coloured jasper, and the foliage and ornaments are raised in white.

I am desirous of adding a representation of an elegant example of Wedgwood ware, but of a larger and more costly kind. It is a simple but very chaste *déjeuné* service, belonging to the Right

Hon. W. E. Gladstone, M.P., her Majesty's Chancellor of the Exchequer, to whom I have pleasure in expressing my obligations for the use of his collection, and for other acts of kindly courtesy. Of this *déjeuner* service Mr. Gladstone says, in his "Wedgwood: an Address"—"I have a *déjeuner*, nearly alike coloured, of the ware which, I believe, is called jasper ware. This seems to me a perfect model of workmanship and taste. The tray is a

short oval, extremely light, with a surface as soft as an infant's flesh to the touch, and having for ornament a scroll of white ribbon, very graceful in its folds, and shaded with partial transparency. The detached pieces have a ribbed surface, and a similar scroll reappears; while for their principal ornament they are dotted with white quatrefoils. These quatrefoils are delicately adjusted in size to the varying circumferences, and are executed



both with a true feeling of nature and with a precision that would scarcely be discredit to a jeweller."

I also add an engraving, here given, of one of the most wonderful, as it is at the same time one of the most elegant achievements of fictile art. It is one of those open-work baskets of which but few were made, but which were considered to be among the most choice of Wedgwood's productions. The body of which these baskets were composed is the "bamboo" or "cane-coloured" ware—a body peculiarly well adapted for the purpose, and well calculated, both by its lightness, its colour, and other characteristics, to carry out deception, and to make the plainer patterns



pass for real wicker work of the finest quality. The example I have engraved is preserved in the museum at Hanley, along with several other highly interesting pieces of Wedgwood's various wares; and another very fine specimen is still remaining at Etruria. The one I have engraved, it will be seen, is an open-work basket and cover, of peculiar but remarkably graceful form—a form difficult to produce, and is ornamented with festoons and wreaths of flowers. In the museum at Hanley, in which this basket is preserved, are many interesting specimens of other varieties of "Wedgwood ware" of different periods, which the collector will be interested in examining. Among these are remarkably good examples of flowered vases of Japanese style, and of large size, both with a light ground, with birds and flowers in bright colours, and with a black ground with similar decorations.

In the same museum is preserved as truly interesting a relic of the latter days of the great Josiah as that of his early time—the indenture of his apprenticeship—to which I have before referred. I allude to the cabinet—a large one containing a multiplicity of drawers—in which he arranged his specimens of clays and other earthy substances, his fossils, and the results of his trials into their properties. In this cabinet all these objects, although, of course, many times disturbed, and in most cases injured, still remain

as they were placed by him, and there they are now—thanks to that commendable spirit which induced the executive of the institution to secure them by purchase—likely to remain as lasting mementoes of his skill and industry. The cabinet contains, among a mass of other matters, some hundreds of Wedgwood's and Chisholm's trials of glazes, &c., all carefully numbered; of trials of bodies, with, in some instances, the degrees of heat to which they have been subjected; of small earthenware vessels in which his samples of clays, &c., were kept, and of other things of equal interest. These small earthenware vessels (mostly of fine Queen's ware) are generally oblong square in form, of various sizes, from an inch to three or four inches in length, and they have each a small projection, inwardly, at the top, on which the number could be affixed. Nothing could show the care which Wedgwood bestowed on the details of his business better than these little vessels, which are almost all marked with his name, and are remarkably well formed; and it is truly pleasant, on withdrawing the bars and opening the drawers of this cabinet, to feel that one is as it were in the presence of the great man, surrounded by his secrets, and admitted into all the intricacies of his private laboratory. It is very much to the credit of the committee of the Hanley Mechanics' Institution that they have secured to the Potteries this memorial of the great head of its native art.

Having now spoken pretty fully of the productions of the Etruria works, and of their great founder, and remarked upon their characteristics in the earlier periods of their career, as well as in those of a later date, it remains only to bring my narrative down to the present time, by saying a few words on the different classes of goods manufactured by the Messrs. Wedgwood at the time I write, and of some of the specialities of their various productions. As in the "olden times" of the great Josiah, so it is now at Etruria. The self-same moulds are used; the self-same principles are acted upon and carried out; the same mixture of bodies and glazes, with but (in some instances) trifling modifications, are in daily use; the same system is employed, and the same varieties of goods are manufactured as was the case in his days; and, consequently, the vases, the medallions, the services, and all the other goods which he made seventy, eighty, or ninety years ago, may be, and are, daily reproduced for customers of the present time. It is true that the ornamental goods of the present day have not quite that charm of super-excellence about them

which those made in the days of the first Josiah possess; but it must be conceded by collectors that a great deal of that charm consists solely in the knowledge that they are the productions of his own time, and in the established fact that nothing produced since then can equal them in finish, or in softness and beauty of surface. Taken as productions of the present time alone, it is pleasant to feel that Messrs. Wedgwood's jasper and other ornamental goods stand as far in advance of their competitors as those of the great Josiah did in advance of those of his own time.

I have already stated that Messrs. Wedgwood still produce their "jasper," their "basaltes," their "red," their "cream-coloured," and, indeed, all the other wares for which the works in the olden times were so famous. The jasper goods are still—as they have ever been since the first production of that marvellous body—their principal feature—the great speciality of their works. In this, since the days of Turner, they have never even been approached, and their goods still maintain their old and high reputation. All the famous works of the olden time—from the Portland vase down through all the chaste and truly beautiful varieties of vases, plaques, medallions, services, &c.—are still made in all their beauty, with the addition of many new and ever-varying designs and combinations.

The jasper is produced in dark and in light blue of various shades (with, of course, the raised figures and ornaments in white), in sage-green, in pink, and other tints. It is also produced both in "solid jasper"—that is, the solid coloured body throughout—and in "jasper dip," which is the white jasper body with the colour laid on the surface. The "solid jasper" was reintroduced in 1856.

Another speciality of the ornamental productions of the Etruria works at the present day—for it is but of recent introduction—is that of "majolica," which is produced of extreme beauty and of high artistic excellence, as well in dessert and other services as in pieces of a more strictly and solely ornamental character. The manufacture of majolica was, it is of course well known, revived by Mr. Minton, whose firm in that, as in many other varieties of pottery, takes the lead in point of excellence of decoration. The manufacture of majolica was commenced at Etruria in 1860, and in this style, I believe, Messrs. Wedgwood now produce as much in quantity as is done in any other establishment, while their quality and style of decoration is of commensurate excellence. In the purely artistic portion of the majolica—the paintings on plates, dishes, slabs, and other pieces—those produced at Etruria are fully equal, both in force of drawing, in purity of style, and in depth as well as delicacy of colouring, to any produced at Sèvres; while in choice of subjects they are far superior to those of the Royal factory. In quantity, too, I believe that the productions in this particular and wonderfully artistic and beautiful style are multiplied by six at Etruria, while they are divided by ten in cost. The principal painter of these majolicas is M. Emile Lessore, an artist of considerable repute, whose works are much sought after.* His majolicas have the advantage of bearing his name, written on the painting itself, either in full, "Emile Lessore," or "E. Lessore." Whether in pastoral, emblematical, or other groups, or in the nude figure, this artist's productions bear the stamp of originality, and are characterised by great freedom and power of touch, and by harmonious and rich colouring. The future collector will be pleased to know that the pieces bearing the name of M. Lessore, and the Wedgwood mark, have been produced since 1859.

In majolica a dinner service of unique pattern, with figures and foliage on the rim, has just been designed, and will no doubt prove very successful.

* M. E. Lessore possesses first-rate abilities, and his works are far superior to those of any other artist in this striking and beautiful style. His name is well known as a painter in oil; but of late years, having turned his attention to producing paintings on pottery, M. Lessore has succeeded, by the liberal and enlightened aid of the Messrs. Wedgwood, in founding a school of decorative art on pottery which bids fair to be of lasting duration, and in which the works of Rubens, Raphael, Titian, and other great masters are interpreted in such a way as to render them applicable to fictile purposes. M. Lessore was, I believe, for a time at the Royal Works of Sèvres.

In majolica, too, as in the "malachite," the "mottled," the "agate," and other wares, dessert and toilet services, and a variety of both useful and ornamental articles, are made—ranging from the large-sized garden seat (a fine one, formed of bamboo, is specially deserving notice) and the gigantic vase down to the small and delicately-formed ladies' ring stand. In the "mottled" ware a marvellously rich and striking effect is produced by the combination of the most brilliant colours, while in the "malachite" the beautiful green and darker wavings of the stone are well imitated.

"Parian" was made by the Messrs. Wedgwood at Etruria about 1848 or 9, and was of good quality.

Another variety of ornamental work is the "inlaid" ware, in which a variety of articles, including services, are made. The effect of this style of ornamentation is much the same as the "Tunbridge ware," which, of course, is well known to my readers. It is striking from its novelty, and pleasing from its very simplicity.

Turning now to the "useful" and more strictly commercial part of the works, I must first of all note that the "cream-coloured" ware, the veritable "Queen's ware" of the olden time, is still made to an enormous extent, and is still sought for and purchased throughout the world. Of a delicate creamy whiteness in colour, light and pleasant to the touch, true and close-fitting in the "potting," and covered with one of the most faultless of glazes, this ware still "holds its own," and maintains its wonted supremacy. In it, services and every variety of useful articles are made; and it is pleasant to add that the pieces are still made in the old moulds used in the great Josiah's time, with only such modifications as fit them for more modern notions. For instance, the "turin" modelled by Flaxman, and charged for in his bill, which I have printed, is still made, with only the addition of newly-designed handles, and hundreds of others of the "ancient forms" are still, in the same way, preserved and produced.

The next principal variety of useful ware is the "pearl" body—a body of great hardness and durability, of a pure pearly white, and glazed to the utmost perfection. In this, as in the cream-coloured, services and useful goods of every description are manufactured, both in plain white and printed. The same body is used also for many of the decorated varieties, and is highly glazed. The "pearl" ware is not a "pearl of great price," but one for ordinary use and of moderate cost.

"Rockingham ware," of a very superior quality and of a good colour, is made largely at Etruria in tea-pots, coffee-pots, services (the cups white inside), and other articles.

The "porous ware" used for water bottles, butter coolers, &c., is also made at the present time; and the "mortar ware" is still made, and keeps foremost rank in the market.

In the "red ware"—a rich colour and fine body—services and a large number of other articles are produced, and are frequently ornamented with raised figures, &c., in black, with good and striking effect.

BLUE PRINTING was introduced at Etruria at an early date, and has, of course, with black, &c., been continued to the present day.

These are the principal varieties of wares in the "useful classes," and it will be sufficient, in closing, to make the one general remark, that the services now made at Etruria, whether dinner, tea, dessert, or toilet—whether of the more ordinary descriptions "for the million," or of the more elegant and costly "for the few"—are all thoroughly good, and all produced with that care and nicety which have ever characterised the place and its proprietors.

The markets to which the goods are sent are more widely spread than perhaps will be conceived by the uninitiated, and it is not too much to say that, besides the home trade, which is very extensive, the "Wedgwood ware" of the present day is sent, as it used to be, to every quarter of the globe.

In a former chapter I have given a view of one portion of the Etruria works—the "Black Works," as that portion was called—and I now add two others, for the purpose of giving my readers some idea of their extent and their general character.

The first view introduced of these famed works shows the front of the manufactory. In the foreground is the canal—the canal carried out by the enterprising spirit of Wedgwood, and formed by the indomitable skill of Brindley—which passes close to the works; where there is, as will be seen, excellent wharfage; it has branches opening

directly into the manufactory itself, so that boats may be laden and discharged with the greatest ease. To the left of the view will be seen the "hovels" and kilns; and in the centre—the large pedimented building with the bell-turret—are the "show-rooms," the offices, the "museum," &c.; and at the extreme end of the view, to the right,



will be seen the lodge, &c. These works, it may be remembered, were planned and built by the great Josiah, and possess, therefore, an unusual degree of interest.

My next illustration shows a part of the interior of one of the yards, which I have selected as much from its historical interest as from its picturesque character. It is one part of the "useful"

works where so much of the "Queen's ware" and other of the staple manufactures of the place has been made; but it is most especially "interesting" as showing the stone steps—those to the left hand—by which Josiah Wedgwood constantly ascended to his counting-house, and the bridge by which he crossed the yard from his office to the warerooms and works.



The whole of this part of the works has an air of venerable age about it, and the very atmosphere seems to breathe of the presence, as it were, of the master mind of its first and greatest owner. But not only in this part of the works. The same remark will apply to nearly every portion of the place, and perhaps more especially so to the en-

gine and engine-house, which have an appearance of antiquity about them possessed by no others in the kingdom. The steam-engine to which I refer was one of the first made by James Watt, and has worked uninterruptedly since his day to the present hour, and still does its work as well and "sweetly," as the engineers say, as ever. It is a

condensing engine of forty horse-power, and its great curiosity consists in its being worked with the "sun and planet" motion, instead of the "crank." It is the only engine of this construction in existence, and therefore possesses an unusual amount of interest.

Of the village of Etruria, I have before said a few words. It consists of one long straight street, running down from the canal bridge, at the works, to the railway station, with some shorter side streets, and contains, I believe, about two hundred houses, almost entirely inhabited by Messrs. Wedgwood's workpeople and their families. The houses are far better than is generally the case; and it is pleasant to add that the people, as a rule, have a more comfortable, happy, and "cared for" look than is usual in the potteries. Etruria has its church; its dissenting places of worship, and its schools, which are principally supported by the Messrs. Wedgwood. It has also its wharf, its "Etruscan Bone Mills," its foundry, its immense iron-works, its newly-erected forge, and many other important features; and it has, too, its village inns, its post-office, and its huxters' shops. I have said that there are village inns at Etruria: two of these, the "Bridge Inn" and "Etruria Inn," are close to the works. The first, the "Bridge Inn," kept by Mrs. Jones, a worthy matronly old lady, who all her life-time has been connected with the Wedgwoods, as nurse and otherwise, closely adjoins the works to the left of the view of the front in the engraving just given, and here the visitor will find the old spirit of Wedgwood pervading the whole place. In one room Sir Joshua Reynolds' beautiful portrait of Josiah Wedgwood—the fine mezzotint by S. W. Reynolds—is faced by photographs of the present generations of the family; and in another, the same portrait of Josiah Wedgwood has for its companion an interesting group of portraits of Mr. Francis Wedgwood and nine of his workmen, whose average term of servitude with the firm was at that time more than fifty-four years. This truly interesting group bears an inscription worthy of being preserved. Here it is:—

"Etruria Jubilee Group of Francis Wedgwood, Esq., and nine workmen, whose average time of servitude is 54½ years, November, 1859. From a photograph by John Emery. Front row, sitting, from left hand of group, Moses Brownson, Enoch Keeling, Francis Wedgwood, Esq., William Stanway, Thomas Mason. Rear row, standing, from left hand of group, James Boulton, William Adams, John Adams, John Finny, Benjamin Lovatt."

Of these workmen all but Thomas Mason are still living, and still work in their old rooms, at their old, old occupation, where now they have been engaged for more than sixty years. Born in the village, commencing work when mere children, they have continued through the "seven ages" on the spot which gave them birth, and there, when their sands are run, they will rest—not where the "rude forefathers of the hamlet sleep," for the hamlet is, as I have shown, of comparatively modern formation, but with their fellow labourers.

No stronger testimony, surely, could be given to the kindly excellence of the Wedgwoods as employers than what this group affords—showing, as it does, the master surrounded by a number of his workmen who have been faithful servants for so many years. It is interesting to note that in the person of one of these men, William Stanway, an absolute link with the great Josiah is kept up. This man began to work at Etruria the very year of Josiah Wedgwood's death (1795), and has remained there ever since—a period of sixty-nine years.

And now, a word or two on what has been done of late years, and what is now doing, to do honour to, and to perpetuate, the memory of the great and good Josiah Wedgwood, the founder of the Etruria works, whose full biography I have the proud satisfaction of being the first to write, and the history of which I have here, for the first time, prepared and given to the world.

It is true that the works of Josiah Wedgwood form, and will remain, his greatest, proudest, and most lasting monument, but it is equally true that to him, above most men, it was fit that not only a national and public monument should be erected, but that an institution, such as he would

have gloried in supporting, should be founded in connection with his name, and in the district which he had so much benefited, and, indeed, raised to its high state of prosperity. It was fit that a public monument should be erected, and it was equally fit that an educational and Art institution should be established to his memory; and these, happily, have been accomplished.

In 1859, the project of a public statue to Josiah Wedgwood was broached. This laudable project originated with Mr. Josiah Mayer, of Hanley, and was carried out to a successful issue by Mr. Edward Allbut, the secretary. The circulars and papers issued by its promoters thus well expressed the feeling of the district:—

"It is a time-honoured custom that an intellectual and grateful people should seek to perpetuate the memory of its distinguished men by erecting statues to their honour. The bronze and the marble do not simply recognise the genius that once emanated from a single soul; they also declare that its scattered rays now light up many intellects, and are widely diffused among the race."

"From all England's worthies it would be difficult to select one to whom this remark could be more applicable than the late JOSIAH WEDGWOOD. Though dead, his memory still lives amongst us in a thousand beautiful and classic forms which he introduced, and by the improvements and inventions by which he converted a rude manufacture into one of the highest developments of Art. In him were blended classical taste, scientific skill, and practical ability; and this rare union of qualities, warmed and vivified by a temperament singularly poetic and artistic in its manifestations, was entirely devoted to one great practical object, involving the elevation and employment of his fellow-men."

"Throughout the length and breadth of England, the name of Josiah Wedgwood is a 'household word.' In this particular district, honoured by his birth and residence, and enriched by his genius, there is not an employer—hardly, indeed, an operative—who cannot more or less fully repeat the story of his active and useful life."

"It is perhaps owing to this remarkable familiarity with his name, that no monument has been hitherto erected to his memory. But nearly two-thirds of a century have now elapsed since his decease. Longer delay might be mistaken for ingratitude; and although time can never obliterate the benefits he has conferred, the few contemporaries who can still personally identify them as the direct result of his perseverance and genius are fast passing away, and with each succeeding generation tradition becomes fainter."

"Impressed with these views, a number of gentlemen assembled at Stoke-upon-Trent on Monday, January 24th, 1859, John Ridgway, Esq.,* in the chair, when it was resolved—

"I.—That the lapse of more than sixty years since the death of Josiah Wedgwood, F.R.S., has applied the test of time to his works, and shown that they possess the lasting power of pleasing, not dependent on having been suited to the fashion of his day; which, combined with the permanent and general usefulness of his labours, seems to point him out as a fit subject for a public monument."

"II.—That a statue be erected to his honour by public subscription, the character and locality to be left to the decision of the subscribers."

"Among the distinguished men who have too long waited for a befitting recognition of their worth and services, stands pre-eminently Josiah Wedgwood. France has long honoured her Palissy; Germany her Boettcher; Italy her Lucca del Robbia; and all those countries assign equal honour to our Wedgwood. Only his own country has, however, hitherto seemed reluctant to provide that memorial which his genius, his moral worth, his personal example, and his signal services to his countrymen justly deserve. Wedgwood, however, has never been forgotten, and recently a tide of reaction in favour of permanently honouring his memory by a national monument has steadily set in; and the lovers of genius, Art, practical sagacity, and moral earnestness, will be inexcusably to blame if, before that tide ebbs, they have not secured a lasting public tribute to his memory. At first sight it may seem that to put the monument into the shape of a handsome building devoted to some useful public purpose would answer the double end of honouring the dead, and furthering the welfare of the living; but to do anything well we must be content to kill one bird with one stone, and this scheme is no exception to

the rule. The utility must be suited to the present time, and therefore liable to grow out of use. It must needs be connected with a considerable yearly outlay, which must be met either by annual or occasional subscription, or an endowment. If in the first way, perpetual trouble, anxiety, and failure are entailed on the trustees, and certain eventual ruin, or at best its separation from all monumental purposes. If in the second way, will the general public be willing to raise so large a sum as will be needed for purposes which, to be useful, must be local? Or suppose such a sum raised and vested in trustees, how many of the contributors, if they could awake two hundred years hence, would be satisfied with the then application of their bounty? A statue, on the other hand, is for all time, and is local only so far as it can only stand on one spot. It entails no expense after the first outlay, requires no trustees, and, with proper care, artistic merit may be ensured—in short, the universal consent of mankind has settled the matter long ago that a monument ought to be a statue, and we shall do well not to run counter to such an authority."

"The spread of knowledge, the increased intelligence among all ranks of the people, the immense progress of the physical sciences, and the enlarged interest in the fine arts, which have signalled the last twenty years, have unavoidably brought the exquisite art of the potter into fresh notice and interest, and as unavoidably brought Josiah Wedgwood into additional prominence as England's great and most famous potter. None more willingly accord this pre-eminence to him than those among his contemporaries and successors, whose achievements best entitle them to dispute it with him."

"All feel that he deserves this in virtue of the twofold genius which enabled him alike to satisfy the poorest and the least artistic of the land with a strong, cheap, cleanly household ware, and to delight the richest and the most fastidious in taste with vessels so pleasing in form and colour that it was an education to the senses to look at and handle them; and their surpassing excellence as pieces of useful pottery was forgotten in admiration of their beauty as works of Art. His name, moreover, has gone round the world; and Wedgwood ware is as famous as that of Sevres and Dresden, and competes even with that of China and Japan. Nor was Josiah Wedgwood more estimable as a potter than as a man. Laden with poverty in his early years, he found only an impetus to labour in the load. Sorely tried with sickness, he spent the enforced leisure of one long illness in studying the chemical and other scientific principles, the foundation of the potter's art, and rose from his sick bed to apply them with unheard-of success to the improvement of it. The protracted convalescence from another malady, involving a severe surgical operation which maimed him for life, was beguiled by the study of those æsthetical laws the mastery of which soon made him, if possible, more famous as an artist than even as a manufacturer. When his genius, patience, and perseverance, aided by restored health, made him a successful and wealthy man, he showed himself a generous and considerate master to those in his employment; and was an object of love and honour to the wide circle who enjoyed his friendship. His liberal support of some of the most distinguished literary and scientific men of the country, and the important assistance which he rendered several of them in their memorable undertakings, are matters of history. His enlightened patriotism and public spirit are equally familiar to all students of his life-time, and will doubtless before long receive justice at the hands of some competent biographer. Such men are exactly those who should be remembered alike as benefactors of their fellows, whom, though they ask it not, one of the noblest instincts of our nature commands us never to forget; and as examples of honest, noble workers in the Great Taskmaster's eye, whose lives are precious daily lessons to all the children of our common empire. Great Britain cannot afford any longer to want a monument to Josiah Wedgwood."

The idea of a statue was carried out to a successful issue by its promoters, who having collected a sufficient amount of subscriptions, commissioned Mr. E. Davis, of London, to prepare the figure. The bronze statue of Josiah Wedgwood now stands on a kind of neutral ground, on the confines of the boroughs of Stoke and Hanley, in the open square in front of the railway station at Stoke-upon-Trent, within a few minutes' walk of the church where he is buried. He is represented standing, bare-headed, and holding in his left hand the Portland vase, whose emblematic figures he appears to be in the act of descending upon. The pedestal bears in front the words "JOSIAH WEDGWOOD;" on one of its sides,

* Mr. Ridgway was the first Mayor of Hanley.

"Born 1730;" on the other, "Died 1795;" and at the back—facing the hotel—"Erected by Public Subscription. Inaugurated by the Earl of Harrowby, 24th February, 1863."

The other project—that of founding a Memorial Institute—has, happily, also been carried out. The proposal was first made in 1858, and inaugurated on the 27th of January, 1859, by the Right Hon. the Earl of Carlisle; and though for a time it waned, has never been lost sight of, and the institution is now, at the time I write, gradually rising from the ground—the almost hallowed ground—within little more than a stone's throw of the birthplace of the great potter. This proposition for the founding of an institution was the first movement which had been made to do him public honour, and it was shortly afterwards met by the counter proposition to erect a statue. Thanks to this opposition, both the statue and the institution are provided for the Potteries. The first stone* of the "Wedgwood Institute" at Burslem was laid in October of last year (1863) by the Right Hon. W. E. Gladstone, her Majesty's Chancellor of the Exchequer, who took occasion in the course of one of the ablest and most eloquent addresses which even he has ever delivered, to pay a just and warm tribute to the excellencies, the character, the ability, and the high attainments of Wedgwood. The institute is now, happily, a great fact, and ere long the town of Burslem will have in full operation one of the most valuable and important educational institutions which has yet been established in the provinces. The scheme has been energetically carried out so far by the committee and its hard-working and enlightened secretary, Mr. W. Woodall; subscriptions have flowed in; the "Public Libraries and Museums Act" has been taken advantage of; and everything done to render the scheme, what it promises to be, a great success. This, however, it appears, depends somewhat on future subscriptions which may still be received.

The "Wedgwood Institute" is, almost primarily, intended to be a museum. Its principal room has been specially designed for the purpose by Captain Fowke, and for future requirements the whole of the upper floor can be thrown *en suite* into apartments, wholly top-lighted, for this use. It has been so designed through the conviction continually forced upon its promoters that the absence of such a museum is a reflection not only on the public spirit of the district, but of the nation at large. It is much to be hoped that the new museum will be one which shall be a credit to the nation, an honour to the district whose manufactures and arts it is intended to illustrate, and worthy of the name of Wedgwood which it bears. The project of the museum is one which commends itself to people of every class, and it is to be hoped that donations of specimens of fictile art of every kind may so abundantly be received as to enable the executive to arrange the contents chronologically and educationally. The Institute is intended, it appears, not only to be a memorial to a potter, but a monument in pottery. The competition recently suggested by Mr. Beresford-Hope for external fictile decorations, resulted in the selection of Messrs. Robert Edgar and John Kipling as the best artists, and they have since elaborated an architectural composition of effective appearance, in which terra-cottas, majollicas, jaspers, and mosaics, are exquisitely introduced. Altogether there seems to be every probability that the memorial will be one of which not only the potteries, but the nation may well be proud.

The three great pottery towns of Stoke, Burslem, and Hanley, have in many instances shown a jealousy or a rivalry of each other. There has frequently been a want of hand-in-hand feeling among them which has had to be deplored. In the case of the Wedgwood memorials that feeling has, I am happy to say, though unintentionally, resulted in good to all. Stoke and Hanley opposed Burslem in her scheme of a Wedgwood Institute and School of Art, and Burslem opposed them in their proposed Wedgwood statue. As it is, Stoke and Hanley have succeeded in erecting the statue; Burslem is building its Institution; and Hanley of itself has reason to feel proud of its

museum, which possesses the indentures of Wedgwood's apprenticeship, a good selection of his productions, and the cabinet containing the results of his researches. Thus all three are benefited; and it is pleasant to feel that these three towns have vied with each other in doing honour to the memory of the man to whom they were each and all so lastingly indebted.

In Mr. Gladstone's address, that gentleman says—"Surely it is strange that the life of such a man should, in this 'nation of shopkeepers,' yet at this date remain unwritten; and I have heard with much pleasure a rumour, which I trust is true, that such a gap in our literature is about to be filled up." That "gap" I have in some way, in these my chapters on "Wedgwood and Etruria," endeavoured to "fill up"—I hope with satisfaction and profit to my readers; and in bringing it to a close I cannot but express a desire that what I have at great labour and time now for the first time brought together, may be found useful, and at the same time instructive, to collectors. Not having had the advantage of the use of Wedgwood's letters and papers, of which, I believe, a large number are in existence (though not in the hands of the family), I have not had the unenviable advantage of having my work "cut and dried" for use. What I have done has been done independently of such aid, and has been accomplished only by undivided and deep and earnest attention. I trust my narrative, which, so far as these pages are concerned, is complete, will form the groundwork of a history of the "great Josiah" and his works, which shall form as pleasing and lasting "a Wedgwood memorial" as any which have been projected.

Of other branches of the Wedgwood family and their productions I shall have occasion to speak in future papers.

OBITUARY.

MR. M. J. LAWLESS.

WITH much regret we announce the decease of this rising artist, which took place at the residence of his father, at Pembroke Crescent, Baywater. Mr. Lawless was entirely self-educated in those branches of the profession wherein, had he lived, he promised to achieve a brilliant reputation. He was a pupil, for a short time, of Mr. Carey, and subsequently of the late Mr. Leigh, who for some years conducted his studies. He did not enter the schools of the Royal Academy, but joined the Langham School, in which he worked most assiduously. The studies he made there were remarkable for their high finish—a feeling which led him to paint small pictures that were worked out with a *finesse*, rivalling even the minute perfection of the French school. As a wood-draughtsman and illustrator he was already in high estimation, and justly so, by the great merit of his designs in *Good Words*, *Once a Week*, and other popular serials. He had distinguished himself also as a member of the Etching Club, in whose annual issues his contributions were much valued. His pictures were always well hung at the Academy, and their quality had secured him the friendship of eminent members of that body. At the time of his decease he was in his twenty-eighth year, and he has departed deeply regretted by an extensive circle to whom his worth and amiability had greatly endeared him.

The principal paintings exhibited by him are 'John Balfour, of Burley,' and 'Serjeant Bothwell,' both from Scott's "Old Mortality;" 'Off Guard;' 'A Cavalier in his Cups;' 'A Drop too Much;' 'The King's Quarters at Woodstock;' 'A Dinner Party;' 'Waiting for an Audience;' 'A Man about Town, A.D. 1730;' 'The Widow Hogarth selling her Husband's Engravings;' and 'A Sick Call.' Some of these, as their titles intimate, are far from being of a refined character, though the subjects are cleverly worked out; but the two last-named works, which are his latest, show that the artist was beginning to entertain more elevated ideas of the true end and aim of Art; at least, of what Art ought to effect as a teacher of morality.

SELECTED PICTURES.

FROM THE SHEPHERDS COLLECTION.

LE BOURGEOIS GENTILHOMME.

C. R. Leslie, R.A., Painter. C. W. Sharpe, Engraver.

MOLIÈRE, as a dramatist, holds a high rank in France. His comedies have maintained their popularity during a period of nearly two centuries, even when the regular drama has declined in Paris, as it has in our own country. The writings of Racine, who, perhaps, stands at the head of the French tragic authors, have scarcely been so successful, not on account of any inferiority, but because the taste of the people has altered, and tragedy there, as with us, finds comparatively few admirers. Neither Racine nor Molière, however, are entitled to the same homage that is paid to Shakespeare: neither so completely sounded the depths of the human heart, though the one satirised its frivolities, and the other exposed to view its evil passions.

Two of the most popular comedies written by Molière, are "Le Bourgeois Gentilhomme" and "Le Malade Imaginaire;" both of them have repeatedly furnished subjects for the artists of our school, for they are full of the richest humour, though his scenes are often, as in his other writings, improbable. The former of these plays has been described as a farce of the most extravagant kind, and being, as it is called, a *comédie-ballet*, the author has allowed it at the close to run almost into a pantomime. In spite of its extravagance, however, "Le Bourgeois Gentilhomme" is a great favourite, and allusions are more frequently made to it than to any other play of Molière's. The pompous ignorance of the principal character, and the pretensions of his several fashionable masters, are extremely laughable; but so far as construction goes, it is a mere succession of farcical incidents.

Next in popularity to these dramas—some writers give them precedence for truthfulness of character—are "Le Médecin malgré lui," of which Fielding wrote a version under the title of "The Mock Doctor;" "Le Misanthrope;" "L'Avare," also reproduced in English by Fielding, with the title of "The Miser;" and "Le Tartuffe," which gave rise to "The Hypocrite," so well known of late years on our own stage. Since the introduction of French performances into the metropolis, most of Molière's comedies have been exhibited to a British audience in their original tongue.

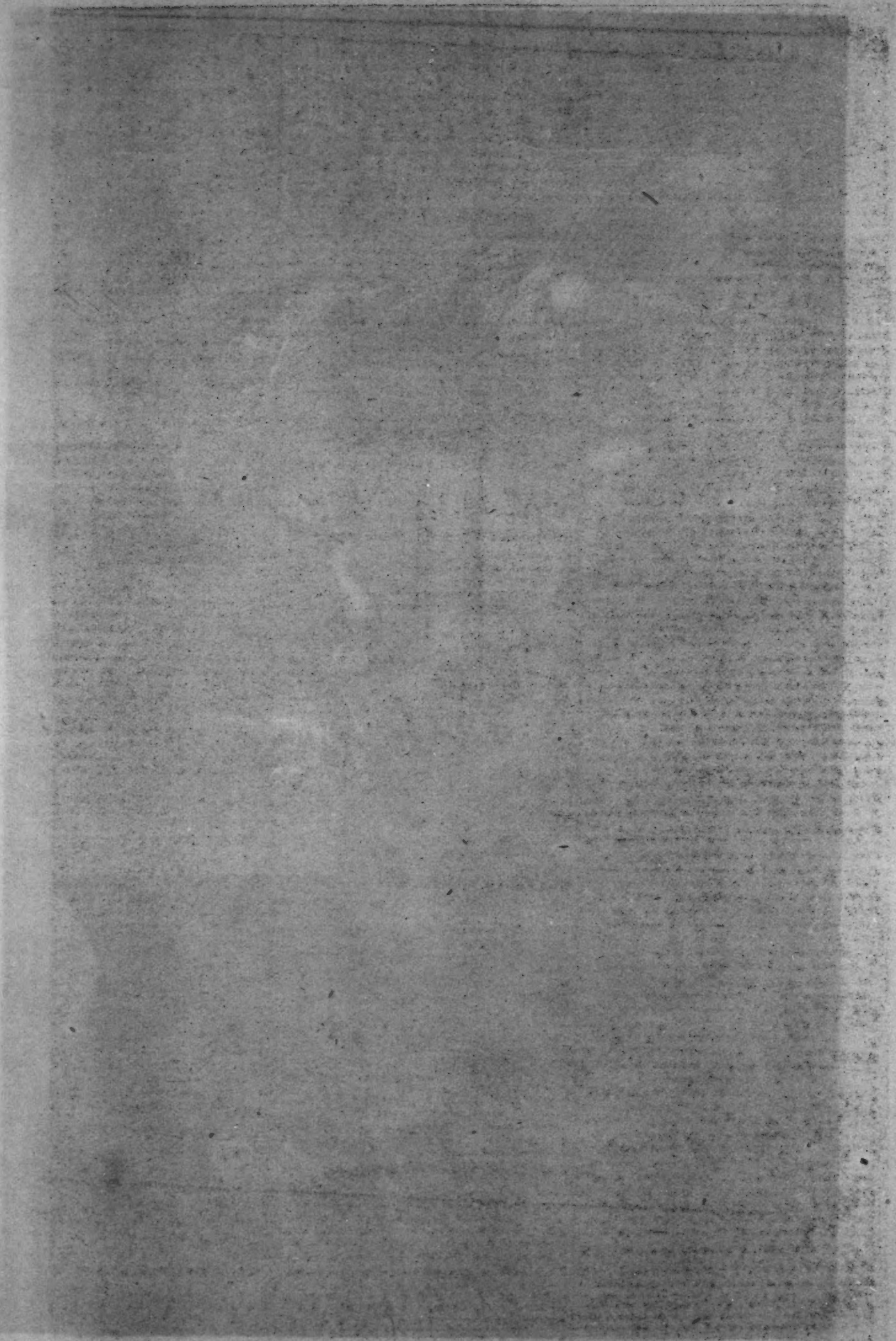
The scene from "Le Bourgeois Gentilhomme," represented by Leslie in this picture, appears in the third act of the comedy. It illustrates the following passage:—

M. Jourdain. Tout beau.
Holla! oh! Doucement
Diantre soit la coquine!
Nicole. Vous me dites de pousser.
M. Jourdain. Oui; mais tu me pousse en tierce, avant
que de pousser en quarte, et tu n'as
pas la patience que je pare.

The great merit of the picture is the exceeding humour thrown into the composition: the attitude of the old beau, and the expression of his face, are admirable. His antagonist, the pretty housemaid, whom he has challenged to a bout with the foils, is evidently a mistress of fence, though she may have transgressed the laws of the science: the head and bust of the girl are beautifully drawn, and her *pose* is altogether inimitable. The face of M. Jourdain bears a strong resemblance to that of Uncle Toby in Leslie's well-known picture of this worthy and the widow Wadham. Bannister, the celebrated comic actor, was the model of the former, and, in all probability, was in the mind of the artist when he sketched M. Jourdain.

The weak point of the picture is its colour; in this quality it is both peculiar and thin, and presents contrasts destructive of all harmony. When the picture was exhibited at the Royal Academy, in 1841, it drew forth from us the following remark among others:—"Mr. Leslie's views of life are so shrewd, and his perception and portraying of character so strong, that he is borne safely through peculiarities of colour which would seriously injure a lesser man."

* For an account of the ceremony, see the *Art-Journal* for December, 1863.





C. R. LESLIE, R. A. FINCH

LE BOURGEOIS GENTILHOMME.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

C. SHARPE, SOULTE



THE WALL-PAINTINGS FOR THE PALACE OF WESTMINSTER.

THE Commissioners appointed to consider the agreements made with certain artists in respect to wall paintings for the Palace of Westminster, and "to inquire whether any circumstances have arisen to make it desirable that those agreements should be revised," have printed their Report. The Commissioners were—Lord Taunton, Lord Overstone, Mr. Layard, Mr. Holford, M.P., and Sir C. L. Eastlake. They had to consider the engagements entered into with Mr. Maclise, Mr. Herbert, Mr. Ward, Mr. Cope, and Mr. Dyce.

Mr. Dyce having died since the agreement with him was made, it is only requisite to remark in his case that he undertook to paint in fresco seven compartments in the Queen's Robing Room, together with smaller compartments in the frieze (twenty-eight in number), and to complete the whole in seven years from the 1st of July, 1848, and to receive by successive payments a sum of £4,800; subsequent modifications inferring a larger cost. At his death, in 1864 (sixteen years after the contract was made), he had completed five of the seven large compartments (not having commenced any of the twenty-eight smaller compartments), and had received payments "on account" to the amount of £5,600!

Messrs. Ward and Cope agreed each to paint eight pictures, and to receive for each a sum of £600. Mr. Ward has completed four pictures, and Mr. Cope five pictures; for these they have been paid, and the Commissioners recommend that to these artists be awarded a further sum of £100 for each picture, to be paid when the whole series shall be finished.

With respect to Mr. Maclise—he was entrusted with the decoration of the Royal Gallery. "This was to be effected by the execution of eighteen wall paintings of various sizes; for the two largest the artist was to receive £3,500 each, and for the remaining ten the estimated cost was £1,000 each. One of the large compartments is completed ('Meeting of Wellington and Blücher at Waterloo'); for this the artist has been paid. The painting of the second is in an advanced state, and half of the stipulated price has been paid to him.

"We believe," say the Commissioners, "that some consideration beyond the sum stipulated for in the contract is fairly due to Mr. Maclise;" and they recommend that the total sum to be paid for the two wall paintings be increased from £7,000 to £10,000, adding an expression of their satisfaction that "Mr. Maclise has applied himself with uninterrupted diligence and energy to the accomplishment of the work he had undertaken; that he had devoted his well-known skill and genius as an artist exclusively to this work." The two pictures will have occupied Mr. Maclise "exclusively" about eight years; no one therefore will question his just right to the sum awarded him; for it is notorious that this accomplished artist might have made, by "private practice" during that period (the prime of his life and the zenith of his fame), at least thrice the money he is to receive from the country. The Commissioners further recommend that the engagements as far as regards the paintings not yet commenced, be cancelled, or rather that these works be subjected to a new arrangement, "which will be just and equitable between the parties, and will require no subsequent revision."

With respect to Mr. Herbert, the case is somewhat different, although the issue is the same. On the 1st of April (an unlucky day), 1849, Mr. Herbert engaged to execute nine wall paintings in the Peers' Robing Room, to be completed within ten years from that date, for the sum of £9,000.

"We now find that at the end of fifteen years one of these paintings is finished, with the exception of the water-glass fixing; designs for three of the remaining eight pictures have been submitted to the Fine Arts Commission, and have received their approval, at the respective dates of July 1851, 1855, 1857. No wall painting, however, has been commenced in respect to any of these eight pictures. Mr. Herbert has received on account of these three designs the sum of £1,800; while for one wall picture completed there has been paid to him the sum of

£2,000. It thus appears that the time within which it was understood that the nine paintings were to be completed, has proved insufficient for the completion of one of the nine, while £3,800 out of the £9,000 have been already paid to the artist."

The Commissioners are, however, willing to make all reasonable allowance for difficulties the artist had to encounter; and they recommend that a further sum of £3,000 in addition to the sum of £2,000 (already paid to him) be awarded to Mr. Herbert for the one picture which he has completed. If the remaining eight pictures are to be proceeded with, the Commissioners are of opinion that "it ought to be under a new contract."

That a new contract will be made, we cannot doubt, and we hope it will be so, for there is perhaps no living artist better able to do the work. Mr. Herbert has been most liberally treated; that he cannot doubt, for he receives for one picture more than half the sum for which he agreed to paint the nine pictures, while no disadvantageous notice has been taken of the awkward fact that in fifteen years he produces an amount of labour just a ninth part of what he had agreed to produce in ten years. The Commissioners might have taken a much less considerate and liberal view of the case, and have considered public justice accorded by a payment of less, and not more, than the sum he had contracted to receive for his labour.

The Report concludes with this very impressive paragraph:—

"We desire to express our strong conviction that it is for the true interest and honour of artists as well as due to public economy, that in future there should be no subsequent departure from the provisions of any contract which has been deliberately agreed upon. It is for the artist before he enters upon such an engagement well to consider how far the renown which accompanies a successful work in a national monument or building affords an adequate compensation for any pecuniary loss which he may apprehend with regard to his private practice. We believe that nothing would more effectually discourage the Government and Parliament of this country from attempting to promote the cultivation of the highest branches of Fine Art by giving important commissions, than the admission of a loose and indefinite system of payment which would make it impossible to form beforehand a reliable estimate of the expenditure to be incurred."

The feeling that dictated these sentiments will receive a response throughout the country; it expresses the opinion of all who love Art and honour artists. It is above all things necessary that, first, a contract should be well considered and understood, and that then it should be inviolate. This view is indeed that taken by Mr. E. M. Ward, who thus expresses himself in a letter to the Commissioners, dated July 1, 1864:—

"In justice to myself, I would observe that, although subject to much loss, I certainly should have felt bound to complete the series on the terms stipulated, notwithstanding the alteration in their mode of execution, but as by the appointment of your Committee, there is an evident disposition to admit a further claim to a more adequate remuneration, it is equally an act of personal justice to draw your attention to my own title to consideration, more especially as one claim has been already admitted, the justice of which nobody more readily concurs in than myself."

Much allowance ought to have been made—and was made—by the Commissioners—for the difficulties with which all the artists engaged in these wall decorations had to contend. They were generally experiments, submitted to many alterations which involved an immense loss of time and sacrifice of labour; and as the four artists engaged are "chiefs" of their profession, the payments agreed for—nay, those now actually made—bear but a small proportion to the monies they might have received from ordinary dealers for the produce of their genius extending over the years they devoted to their work in the Palace at Westminster: this is a fact well known both to artists generally, and to purchasers of pictures.

Still, this Report of the Commissioners is not a gratifying document to those who honour the profession.

ART-LEGISLATION.

DURING the late session there were but two votes touching the subject of Art, though at different times much animated discussion on directly relative questions took place. By one of these votes, Mr. Cowper's application for £10,000, on account of £152,000 for a new National Gallery on the Burlington House property, was negatived. The other division affirmed to South Kensington a vote of £97,182. The late session was looked forward to as promising an epoch in the history of Art-institutions; but Parliament has distributed itself to the four winds, without regard to the accumulated exigencies of the occasion. The crisis is a growth of twenty years; it is chronic, and now begins to assume the unhealthy colour of public injustice, having long been a source of public inconvenience. Since the desired solution is become not only a party question, but one on which Government has been defeated, we might, on superficial grounds, congratulate ourselves on the prospect of a brilliant future for painting and sculpture. No living school can glorify itself over anything so nearly approaching the spirit of the Art contests at the Pythian games as that late occasion on which were recorded the interested suffrages of two hundred and ninety-six British senators. In the simple statement of the result of the debate there looks something like enthusiasm; but any expression of exultation at this seeming advance in the House of Commons is peremptorily silenced by the tone of the speeches, the burthen of which is money, not pictures. This Art-question is a phenomenon in debate. The most important political matters are decided by two agencies—one the Government, the other the opposition; but in this a third, that is, the Academy, has a voice so firm, that we should look on the benches for the airy figures of the elders of the institution; though of these, as of another shadowy and unwelcome presence, it could not be said—

"Ye have no speculation in those eyes."

The academicians are the masters of the situation; it is to them that the *Tandem aliquando* must be addressed. As long as the House is thus divided, so long is the solution suspended. The case of the Academy cannot be entertained without considering also that of the National Gallery, and vice versa: it is a recurrence of the Siamese inseparables, with a similar community of claims, but a dissimilar division of interests; and even the House of Commons shrinks from dividing the ligature by which they are attached.

The estimate laid before parliament for the erection of the proposed new National Gallery fixes the cost at £152,000. It appears from a statement in the document, to which the name of the First Commissioner of Works is attached, that the site purchased by the government in Piccadilly "consists of about three and a half acres, of which one-half is occupied by Burlington House, with its two wings and its colonnade, and by the courtyard which they surround. These buildings are occupied by the Royal Society, the University of London, the Linnean Society, and the Chemical Society; and the large hall is used for the meetings of the Geographical and other learned Societies. These buildings need not be disturbed at present, since the garden which occupies half of the site will furnish ample accommodation for the pictures, ancient and modern, belonging to the trustees of the National Gallery, and also for the additions to the collections which may be expected by gift, and purchase, for many years to come. Whenever, however, a large increase of space may be required, Burlington House and its wings will be pulled down to make room for an extension of the National Gallery; and in the meantime the courtyard will make a handsome and convenient approach to the main entrance of the new building, which will be through the central hall of Burlington House. The proposed building will be 300 feet long, and 218 feet wide. That part of it which will be devoted to the exhibition of pictures will be of one story, lit from the ceiling, and will provide 3,000 lineal feet of wall-space in a horizontal line, exclusive of doorways, and 36,200 superficial feet of floor-space. The larger galleries will be 40 feet wide, and 40 feet high; and the rooms for small pictures will

be 21 feet wide, with a proportionate height. The only external elevation that will be visible will be at the northern side in Burlington Gardens, where the board-room and offices of the trustees and the residence of the keeper will be placed in two stories, and where there will be a public entrance. On the southern side, where the level of the ground is lower, there will be a useful basement story, and the whole building will be of fireproof construction." Now, assuming that the Royal Academy takes possession, on the condition, which may be agreed to by the "high contracting powers," of the portion of the building in Trafalgar Square hitherto occupied by the National Gallery, and also that parliament hereafter assents to the proposed structure in Piccadilly, it still seems that the plan of the government by no means meets the exigencies of the case. First of all, to erect what is presumed will be a grand national edifice at the back of one already existing, through which alone there is to be any approach on the south—and this must always be considered the principal side—is a very "back-stairs" way of setting to work. The only external elevation visible, we are told, "will be at the northern side, in Burlington Gardens," where there is no thoroughfare except for pedestrians, so that nothing of it will be seen in Piccadilly, one of the great arteries, and the most aristocratic, of our metropolis. The only object to be gained by the adoption of this plan is to leave, for the present at least, or for some indefinite time, the learned societies in quiet possession of Burlington House, now occupied by them. But these institutions, most valuable in themselves, and for which other accommodation might without difficulty be found, ought not to be placed in such competition with a National Gallery of Art, as to make the latter only a secondary object of consideration in any projected scheme, even at the very outside.

Again, admitting that the whole of the site proposed will be ultimately covered with the new Gallery, we do not believe it capable of containing the whole of what is now, or may hereafter become, national property.

A correspondence, arising out of an order of the House of Commons, has taken place between the First Commissioner of Works and the trustees of the National Gallery, and has been published. It refers especially to some alterations suggested by the latter in the designs prepared by Messrs. Banks and Barry, the architects employed to furnish the plans.

In explaining his scheme for a new National Gallery, Mr. Cowper touched upon one or two very important matters. Among other things he said that the cartoons might be brought from Hampton Court, and placed in the proposed building. With respect to these works still grand in their decay, if they remain at Hampton Court until there are rooms in London suitable to receive them, according to present appearances, should there be anything of them left by the time that a building is finished, their remains will scarcely endure the pain of removal. Many years ago a certain B. R. Haydon protested very earnestly against the neglect from which they then suffered; and no one will question Haydon's ability to determine, and the disinterestedness of his judgment, in such a case. Twenty years since they were pronounced in these columns to be "dying daily;" and it could not be otherwise, for, being simply water-colour drawings, they were without protection from dust and moisture, although always during the summer months the windows of the room in which they were open, and immediately below there was in continual play a fountain, the moisture from which must, in a long course of years, have injured them. But it is of no importance whether this be the source of mischief or not; we have watched them for twenty years, and each year have marked some improvement in their dissolution. And twenty years ago we proposed in these columns that the cartoons should be protected by glass, and this is now done, when the spirit of the drawing and the truth of the colour have departed. But it is only one of the few evils arising from this untoward adjournment. The pictures in the National Gallery loudly demand a distribution befitting works of such value. They are stacked up as if there was much to place beyond question;

whereas there are none that are unworthy of a place in the most select collection. The conditions under which Turner's pictures are seen cannot meet the terms of the bequest; and even if they do, it is still very unsatisfactory that so many of them should of necessity be put out of sight. By a judicious distribution, there are pictures sufficient to fill three times the space they now occupy. The destinies also of the Royal Portrait Gallery must, in some degree, depend on the solution of this question. The rooms in George Street are now so full that the portraits are placed on the floor, and many are necessarily hung in obscurity. This collection is growing in importance, and must shortly be regarded with a peculiar interest, as well on account of the works themselves as their associations.

It is unnecessary to recapitulate even briefly what has been said on the subject; the speeches being characterised by party argument, highly flavoured with a virtuous pretension to economy. Mr. Cowper, in concluding his observations in favour of a National Gallery on the Burlington site, said that, in the event of the motion being lost, there would be another long and dreary season of postponements and committees to go through, and the settlement of the question might yet be suspended for twenty years. The end is not likely to be so remote; yet come when it may, the unnecessary delay will have occasioned a sore trial of patience.

PATRONAGE OF ART AT SOUTH KENSINGTON.

THE South Kensington Department of Art, through its officials, has issued the conditions upon which it invites competition in the production of designs for a stained-glass window, no doubt the forerunner of other projects for the "encouragement" of Art progress. The programme seems so totally at variance with the principle that should have influenced its propositions, and the terms upon which the competitors for the prizes have to enter the lists are so singularly disadvantageous, that we feel bound, in advocacy of the rights of so important a class of the industrial arts, to draw attention to the stipulations, and append our views thereon. We insert a copy of the document itself, lest our strictures may be deemed exaggerated:—

"STAINED GLASS COMPETITION.—1. The Lords of the Committee of Council on Education desire to obtain for the South Kensington Museum a design for a stained-glass window, having a northern light, with a semicircular head, and of the following dimensions, viz., 18 ft. 9 in. high to crown of arch, by 11 ft. wide. 2. The window may be seen on a staircase at the north-west corner of the Great Northern Court. The architectural decorations of the staircase will be of an Italian Renaissance character. The subject of the design is furnished by the 38th chapter of Ecclesiasticus, verse 24 to the end of the chapter. 3. The design is to be on the scale of one inch to the foot, and coloured. It is to be accompanied by a full size cartoon of the design of a sufficient portion to show the execution, and a specimen of a portion of the design executed in glass, of the full size. 4. The competition is open to artists of all nations. 5. A sum of £40 will be awarded for the design which appears to be most suitable, and a sum of £20 for the next best design. 6. The judges will be instructed to award the prizes to the designs solely upon artistic merits, without reference to the probable cost of execution. 7. Each design must be accompanied by a sealed tender stating the cost at which the design can be executed, the time the execution is likely to take, and the name and address of the artist. 8. The designs and tenders must be sent to the South Kensington Museum on or before the 1st of May, 1865. 9. The names of the judges will be published hereafter. 10. The designs to which the prizes are awarded will become the property of the Department, which, however, does not bind itself to execute either of them.—By order of the Committee of Council on Education."

The work sought is thus one of considerable importance in regard to size, and of a subject requiring high attainments in Art to warrant even a reasonable amount of success.

Now what are the inducements which the Government Art Department holds forth to artists, to devote their time and talents to its service? For a design in colours on a scale of an inch to the foot, accompanied by a full size cartoon, and a specimen of the full size executed in glass, they offer the *chance* of obtaining the sum of £40 for the first, and £20 for the second successful work; and for these considerations they claim the designs as the property of the Department, without the stipulation of executing either.

It seems scarcely credible that any body of gentlemen, without purposing a wanton slight upon the Art they profess to patronise, could frame or sanction such conditions. Can they be ignorant of the amount of studious labour involved in the performance of the three requisitions they enforce—that of the finished design in colours, the full size cartoon, and the full size specimen in glass—that they can name sums so ridiculously inadequate as those offered for its fulfilment?

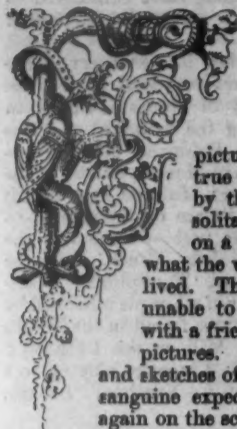
What painful and mortifying reflections arise at the thought that there are professors of an art so eminent, endowed with the qualities necessary for a successful essay, who are so conditioned that these paltry sums can hold out the prospect of an inducement to compete. In such a case it would not be "hope deferred" so much as "hope realised," that "maketh the heart sick."

The Department must know the utter worthlessness of its "prizes" directly to influence action; what indirect inducement does it then reckon on, which shall create the stimulus that their paltry remuneration would fail to arouse?—the credit attaching to success? Surely this consideration is utterly unworthy a Department acting on the part of Government, and in the receipt of public funds so enormous as those entrusted to the disbursement of the South Kensington officials. By what right do they seek to market in commodities the cost of which is to be sought for in other channels? What has the Department done for this art, that it should seek a gratuitous exercise of its highest calling at the hands of its exponents? Absolutely nothing. The talent it seeks, if it exist, has been the result of other tuition and other aids. It is ready made to the requirement—self-raised and self-supporting, and, if hitherto obscure and but inadequately acknowledged, should meet fitting recognition when discovered. But such an acknowledgment as that proposed is an insult and a mockery in an Art sense, and would be a loss and injury in a commercial one. What does the Department seek, and how will it repay? in a competition "open to artists of all nations." It would, indeed, realise the cry for "good Art cheap," but not in the way in which we have so long advocated such a desideratum. It is by the maximum, not the minimum, of production, that a profit may be realised to the artist or manufacturer, and cause "cheap Art" to be not only "good," but remunerative. Had the Department been content, after giving its award and using the approved design for its own special purpose, allowed the artist all ulterior advantage resulting from any prestige attaching to his success, there might have been some show of justice in the matter; but to claim the designs as its property, without even the condition of making any use of them, upon such terms as those specified, is a stigma upon the Department, which we trust some influential members of the Council will endeavour to remove. Should this plan, however, succeed, we may be sure that, for the future, manufacturers who are now paying large sums for designs, will be inclined to take a lesson from the more economic tactics of the Government Department of Art.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXVI.—WILLIAM JOHN MÜLLER.



FEW persons, in all probability, of those who are fortunate enough to possess the works of this painter know much of his history. He was not during his lifetime what is usually considered a neglected artist, but it was long after he had rested from his labours that collectors of pictures and connoisseurs estimated his works at their true value, and felt how great was the loss sustained by the Art-world. Müller's case is by no means a solitary one: death often throws a marvellous light on a man's genius as well as his character, and reveals what the world either could not or would not see while he lived. There is an old story told of an artist who, being unable to sell his works, went abroad, leaving directions with a friend to announce his death, and to dispose of his pictures. The scheme succeeded admirably; the "paintings and sketches of the late Mr. —" more than realised the most sanguine expectations of their owner, and then he reappeared again on the scene of action and began work anew. As a matter of course, the value once set upon his productions was not allowed to abate, and the scheming artist had no occasion afterwards to complain of want of patronage. Müller, long before his decease, found customers for his works, but the pictures have subsequently risen in value threefold, and even much more.

In tracing out, briefly, his career, reference will be made to some of the early volumes of the *Art-Journal*, and especially to that for 1845, which contains a memoir written by one who was intimately acquainted with him: previous volumes include some interesting contributions from his pen, sent to us from the East, where he was then travelling: to these papers also allusion will be made.

Müller was born, in 1812, at Bristol, where his father, a native of Germany, held the post of curator of the Museum. He was a man

of very considerable scientific attainments, as the several works published by him witness; and during his long and useful life no inhabitant of the wealthy commercial city in which he was located was more respected by a large circle of friends and acquaintances. Under such an able instructor the boy became an apt pupil, and acquired that taste for scientific pursuits, especially botany and natural history, which developed itself in his travels in after life. A thirst for information, derived from early studies, characterised his whole career; it was this longing desire for knowledge that enriched his sketch-books beyond those of any of his contemporaries; and its proof is to be found in the numerous fine pictures painted by him.

Even at the early age of four years William Müller gave evidence of a remarkable taste for drawing, a study which, in due time, he pursued under his fellow-townsmen, Mr. J. B. Pyne, who has himself since obtained such high reputation both as a landscape painter and as a writer upon that branch of Art. During the years 1833 and 1834 Müller travelled through the greater portions of Germany, Switzerland, and Italy, and, returning to Bristol, set up his studio in the city, where, however, he met with very partial success. His earliest patrons in Bristol were the Dean of Bristol and Mr. D. W. Acraman, the latter of whom, especially, proved a steady friend of the young artist. This gentleman possessed no fewer than eighteen of Müller's works, which, of course, were dispersed at the time of their owner's commercial misfortune, an event which excited no little sympathy throughout the mercantile world, as well as among others who only knew Mr. Acraman by the reports of his active benevolence, his honourable dealings, and his generally esteemed individual character. In 1838 Müller undertook a more perilous journey, visiting Greece, a land to which his thoughts had long been directed. From Greece he passed into Egypt, gathering as he travelled through both countries a large store of valuable subjects for his pencil, which, had his life been prolonged, would have become available for a whole gallery of pictures. In the autumn of 1843, finding that the government was about to send out a scientific expedition into Syria, under Mr. Fellows, the distinguished Eastern archaeologist, he resolved to accompany it; but in order that his course might be uncontrolled, he travelled at his own expense. The sacrifices he made to carry out his object were very great, and it is to be feared that the toils and discomforts attending the journey tended in some degree to undermine his health. Artistically his visit was a great success, for he brought back a large number of admirable sketches of scenery and figure subjects.

In a letter which is now in our possession, dated from Bristol, where he was staying a short time in 1843, Müller thus refers to his career:—"It has



Engraved by]

AN ITALIAN SEA-PORT.

[J. and G. P. Nicholls.

been one marked by many misfortunes in early life. Placed under the direction of my friend, J. B. Pyne—nay, serving a regular apprenticeship to the Arts with him, to whom I owe so much—I commenced painting in earnest. Shortly after, I lost one by one all my relatives except a brother; and I can hardly omit mentioning, in one instance, in the most awful and singular manner, eight uncles and a nephew drowned at once! their boat being upset in the Bristol Channel, near the Denny Island. My later losses were the most serious and unhappy in the association of all and everything in my native city: I left it. . . . My rambles have been through a great part of Europe, and portions of Asia and Africa. Travel to me affords two pleasures; my love of botany and natural history in general (for I cannot forget the early impressions given me by my father, to whose acquirements as a man of science his works testify better than

ought I can say); I contrive to combine them as much as possible with my profession; a new flower often delights me as much as a new sketch, and in many a solitary hour and far distant spot these simple pleasures have enabled me to pass my time in tranquillity and happiness, when I have known others forced to seek amusement from a more turbid source."

In the same letter, alluding to a picture he had painted, 'An Opium Shop at Monfaloot,' he writes thus graphically:—"I shall never forget with what pleasure I first made acquaintance with an Eastern bazaar; and as scene after scene presented itself to me, there was but one thought working in my mind,—'What would not Rembrandt have done with such subjects?' They remind one strongly of that fine painter. The sun streams through a little opening in the wall and falls on the figures, lighting them up with all but a supernatural brilliancy; reflection acts its part,

and bit by bit the whole is revealed; and as figure after figure passes by, some in the richest dresses and superb stuffs, while others, such as the pipe-cleaners, walk on shouting their avocations, and literally clothed in rags, you have a constantly changing picture before you."

Before speaking of Müller's paintings, we should notice a work which was a part of the fruits of his first visit to the Continent. In 1841 appeared "Picturesque Sketches of the Age of Francis I.," a series of twenty-six subjects lithographed by Mr. Louis Haghe, from Müller's drawings made at Chambord, Fontainebleau, Rouen, Amboise, Blois, Chenonceaux, St. Denis, &c. &c.; a magnificent volume illustrative of the architectural and sculptural relics of the Renaissance period, and worthy of standing side by side with the kindred lithographic volumes emanating from the pencils of David Roberts, Clarkson Stanfield, J. D. Harding, and Louis Haghe.

In the catalogue of the Royal Academy for 1833 is a picture entitled 'Destruction of Old London Bridge—Morning,' by J. Müller, Bristol; the work is undoubtedly by the subject of this notice, who must then have been about twenty-one years of age. But his name does not again appear as an exhibitor in London till 1840, when he had returned to England from his first Eastern tour, and had established himself in London, at Charlotte Street, Bloomsbury. In that year he exhibited at the British Institution one of these Eastern subjects, 'Offering a Greek Slave for Sale in a street leading to the Slave Market, Grand Cairo,' a picture of unquestionable merit, but most unfairly placed where its excellence could not be adequately seen. We had good reason to know

at the time that the position assigned to it was a great discouragement to the artist; the work was the first public appearance made by him after his first Eastern journey, and he felt, as did also his friends, that the "hanger" at the Institution had done injustice both to him and his picture. In the Royal Academy he exhibited the same year 'Athens, from the Road to Marathon,' and 'Ruins at Gornou, Egypt—Sunset,' neither of these works was favourably placed, the latter being assigned to the Octagon Room, an apartment which the council of the Academy has long since considered as quite unfit for the display of paintings, though it serves the purpose of engravings—in a better degree at least.

From this year till his death, except in 1844, when he was again in the East, Müller contributed annually both to the Academy and the British Institution; his pictures were almost invariably of scenes sketched in Egypt, Arabia, &c., and in North Wales. Among the principal of those exhibited in the latter gallery were, 'Avenue of Sphinxes, Moonlight—Thebes,' 'Gillingham, on the Medway,' 'The Slave Market, Cairo,' 'The Nile, looking towards Cairo,'—a truly fine picture; 'Salmon Trap in the Leder, North Wales,' 'Rhodes, with the Pacha's Palace on the right'—to this large and important work was assigned the post of honour in the gallery; and 'Tomb in the Water, Telmessus, Asia Minor.' To the Academy he sent, among others, 'The Sphinx,' 'Convent, Bay of Naples,' 'Interior of a Temple inhabited by Arabs selling curiosities found in the Tombs—Thebes,' 'Welsh Mill on the Dolgarey,' 'Tent Scene: Cingaries playing to a Turkish Family—Xanthus,' 'Turkish



Engraved by]

[J. and G. P. Nicholls.

Merchants, with Camels, passing the River Mangerelli, in the Valley of Xanthus; and 'Burial-Ground, Smyrna.' Referring to these cemeteries, Müller thus wrote to us in one of the communications of which we have spoken; the letter is dated Xanthus, November, 1843: "The Turkish burial-grounds here are richer in their large cypress trees than any I had previously seen; in particular those near the Caravan Bridge. There is much that is exceedingly poetic in these resting-places of the dead. The sombre shadow well agrees with the intent of the spot; and if the visitor be inclined to indulge his fancy, let him visit them by moonlight, or, at least, twilight. At such times the tombstone, with its curved turban, often deceives, and it requires no particularly powerful imagination to conjure up ghosts and spirits in any number. Few of the Turks are bold enough to go through these cemeteries after dark; and my Greek servant, Nicolo, flatly told me he should decline, and would not go for all Smyrna. He kept his word. I feared the jackals more than the ghosts, but saw what I wanted to see, and returned to the hotel." We have never seen the picture since it was exhibited, and it was then hung so high as to be beyond reach of circumstantial examination; but, unless memory fails us, it is a twilight scene, with lines of tall cypresses standing up against an evening sky, rich with golden and vermilion tints towards the horizon.

It was in the year 1845 the 'Burial-Ground, Smyrna' was exhibited; the artist sent with it four other paintings, altogether the largest number he had ever contributed to any gallery in one year. The result of this effort

BACCHANALS.

have led to the injurious hanging of one, or even two; but when the public saw the whole of his pictures hung either close to the ceiling or along the floor, it was difficult to arrive at any other conclusion, than that there was a deliberate design to crush and destroy a man of genius. . . . The ban thus sought to be fixed upon his professional character produced terrific results; the very affectation of indifference which he thought it right to assume, except to intimate friends, festered the wound; and though, if physical strength had endured, he would have lived to triumph over this huge evil, he unquestionably sank under it."

Müller himself thus expressed his feelings of disappointment in a letter to a friend:—"A man honourably leaves his country, he risks other and distant climes, spends large sums of money, and, after labour and fatigue, he returns to his home, and produces pictures acknowledged to be superior to his former works. His ambition leads him not to expect too high a reward—only places where his pictures may be seen. Such had been my hope; and I find my 'Turkish Burial-Ground' and 'Xanthian Tent Scene' on the very top (at least the first-named) of the large room, conspicuously obscure. My large picture is not so badly hung (six feet or more above the ground), but in such a place that one may expect but little

from it." To another friend he wrote the following:—"Despite all that has been done to cast oblivion on my efforts at the Academy this year, success has attended me, not alone in the sale of the pictures, but by the actual injustice of the situations; more than one of our principal collectors have given me commissions, or desired me to let them have a picture. Among the number is Mr. Vernon (ever the judicious patron and generous friend of genius); and, as one friend writes me, the only thing that surprises him is, 'that they were not hung upside down.' Such has been the reward I have received for the expenditure of large sums, of great labour, the risk of health, breaking up for a time a connection, &c., the fatigue and exhaustion of a long journey—such are the rewards, or post of honour, a *protected body* affords to the young English artist! the *top row* of the large room," &c. &c. Posterity has not endorsed the verdict of the Academy.

These extracts show that with whatever outward equanimity Müller bore his treatment, yet the iron had entered deeply into his soul. Towards the end of the month in which the Academy exhibition opened, his spirits became so depressed, and his health so indifferent, that he resolved to try what effect his native air would have upon both. Immediately after arriving at the house of his brother in Bristol, with whom he purposed to stay, it was found expedient to seek medical aid. But the end was not far off, and though professional skill and the unwearied attentions of relations and friends served to prolong life a few months, death terminated his sufferings, which were very great, on the 8th of September, 1845.

Though Müller must essentially be ranked among landscape-painters, the figures he frequently introduced into his pictures are of so important a character, as to entitle them to be called figure-subjects; moreover,



Engraved by]

AFTER THE RAIN—NORTH WALES.

[W. Palmer.

some of his works are strictly of the latter class: he was equally distinguished in both. "The strong feature of my career," he says, in a letter already quoted, "is, that all my lifetime I have been ardent in the pursuit of my profession, and care little what trouble I go through to acquire a knowledge of it; always considering nature better than schools." His style of painting is remarkably bold and free, altogether opposed to that which, within the last few years, has become so fashionable; the arrangement of his compositions, whatever the subject, is most picturesque, and his colouring very brilliant. When his works are offered for sale, they are eagerly sought after, and often realise such prices as would astonish the artist, could he become cognisant of them. Several have been sold this year in the auctioneers' rooms, and have been knocked down for sums that show how greatly they are valued. The three engravings

introduced here as illustrative of his style, convey an adequate idea of the variety of subject that engaged his pencil, and his effective manner of treating it; two out of the three pictures, 'THE ITALIAN SEA-PORT' and 'THE BACCHANALS,' are in possession of Mr. Charles Baxter, the artist, whose "life" formed one of this series of papers in our Journal a few months since.

To his talents as a painter Müller added many most estimable traits of character; his genius was associated with modesty, his independence with courtesy, his generosity with prudence. His highly-educated and delicate mind never unfitted him for mingling with the rough and rugged, where was to be found the recommendation of worth; while with intellect and general acquirements of no common order were blended the strictest moral and social virtues.

JAMES DAFFORNE.



OCTOBER.

1	S.	Nat. Gall. closes.—Camb. Mich. Tm. begins.
2	S.	Nineteenth Sunday after Trinity.
3	M.	
4	Tu.	
5	W.	
6	Th.	
7	F.	
8	S.	Moon's First Quarter. 3h. 37m. p.m.
9	S.	Twentieth Sunday after Trinity.
10	M.	Oxford Michaelmas Term begins.
11	Tu.	Old Michaelmas Day.
12	W.	
13	Th.	
14	F.	Fire Insurance ceases.



Designed by W. Harvey.

15	S.	Full Moon. 6h. 15m. a.m.
16	S.	Twenty-first Sunday after Trinity.
17	M.	
18	Tu.	St. Luke.
19	W.	
20	Th.	
21	F.	
22	S.	Moon's Last Quarter. 11h. 27m. a.m.
23	S.	Twenty-second Sunday after Trinity.
24	M.	
25	Tu.	
26	W.	
27	Th.	
28	F.	St. Simon and St. Jude.
29	S.	
30	S.	Twenty-third Sunday after Trinity.—New
31	M.	[Moon. 3h. 38m. p.m.]



[Engraved by Dalziel Brothers.]

ART-WORK IN OCTOBER.

BY THE REV. J. G. WOOD, M.A., &c.

In this month the whole face of Nature changes, and scarcely is there a greater alteration in the landscape from October to December than from June to October.

All the trees change their colours, and not a few of them are sadly thinned by the middle of the month, the time of leaf-falling depending much on the damp or aridity of the season. In some years, when the summer rainfall is above the average, we are recompensed for wet days and gloomy skies by the lengthened verdure of the trees, which revel in the moisture and fling out abundant masses of heavy leafage. In other years, when the rainfall is below the average, the leaves fall much sooner, and the autumn sets in earlier.

In the present year, for example, the middle of July found as great a change as is often seen in the beginning of October. The lengthened drought and the continued rays of the sun drained the earth of its moisture, and for a considerable depth below the surface the soil was little better than dust and stones. In the vicinity of my own dwelling this early failure of the leaves has been very prominent, for the house is placed on the summit of a rather lofty hill, and stands upon a very deep layer of gravel, so that any water which falls on the surface is at once drained away.

Towards the middle of July many of the lilacs were shrivelling up as if dying, the hornbeam and dogwood had become plentifully speckled with yellow, a deep brownish hue had begun to stain the elms, and the garden was thickly strewn with the fallen leaves of the maple and Spanish chestnut. As to grass, none was to be seen. There were large patches of short, crisp, yellow hay, which were thought to be lawns, but the soft green of the young blades had vanished.

In general, however, October sees the trees dressed in all their autumnal bravery, and though the quickly closing day reminds us of the waning year, and the chill breezes of the morning are the precursors of coming winter, we can but allow our eyes to linger upon the varied colours which deck the trees, and to admire with all our heart the rich, warm hues of the leaves that are so soon to fall.

Slightly variable as they are, the colours of each tree are tolerably constant, so that its species can be recognised at a distance by its colour alone. There is the plane, for example, whose broad leaves always assume a tawny hue, and whose trunk and branches are ever dappled by its custom of shedding great patches of bark. Both species of plane have this curious custom, and at the foot of the Oriental and Occidental plane may be seen large sheets of bark, which have peeled off and fallen to the ground, much to the discomfort of wood-lice innumerable, that had sheltered themselves behind the bark, and suddenly find themselves ousted from their premises.

The two brightest colours which reign in the autumn leaves are yellow and red, and these are mostly toned down with brown. There are, of course, exceptions, such as the bright leafage of the Virginia creeper, which clothes many a house with a scarlet robe, and almost redeems the vapid nonentity of modern builders' architecture. Yellow of a nearly unmixed hue may be seen in the hazel, and the maple, and the hornbeam, though in each plant the yellow is of a different quality, that of the hazel being darkish

yellow, that of the maple being pale yellow, and that of the hornbeam bright golden yellow. The ash, too, puts on a yellowish suit in October, the hue being that of a nearly ripe lemon.

A mixture of the two colours, red and yellow, is very common. The elm, for example, has autumnal leaves of an orange hue, which soon change to dull brown; and the sycamore becomes orange for a brief period, while passing from green into yellowish dun, and from that tint into scarlet. Reddish brown is even more common than orange, and may be seen on a variety of trees. The wild cherry, the dogwood, and the crab tree, are good examples of this hue, wherein the red predominates; and in most cases, as the leaves become older and dryer, the red fades out of them, like the fugitive colour it is, and the brown assumes the predominance.

Yellow and brown is a very common mixture, and is found in the oak and the hawthorn; these tints are peculiarly beautiful in the beech, which tree has the faculty of retaining its leaves for a long time, and will keep its mottled garments after the leaves of every other deciduary tree have strewn the ground.

Scarlet now becomes pre-eminent in the woods and hedgerows, and every wild rose is now plentifully besprinkled with its shining scarlet seed-cases, instead of only showing a few red dots here and there, as was the case last month.

The graceful mountain ash, the rowan of the Scotch, is now covered with fruit, the scarlet berries hanging in heavy clusters, and giving promise of a plentiful banquet to the mistle-thrush. Let every one who loves a graceful tree, and can appreciate the song of birds, plant a few mountain ash plants near the house. He will be well rewarded for his trouble, for the tree is a quick grower, and shoots up wonderfully fast, so that in a few years the sapling becomes a respectable tree. Then the mistle-thrush has a special liking for the scarlet fruit, and if he finds himself well supplied with food, will remain for several weeks beyond his usual time of migration, repaying his benefactor with his rich and mellow notes.

Although he goes away, other thrushes come to us, such as the redwing and the fieldfare, the latter bird making its appearance in large flocks, and being rather shy until the winter has fairly set in.

To return to our autumnal hues. There is scarlet everywhere—on the trees, on the ground, on the hedges, and under them. The "lords and ladies" have now exchanged their beautiful purple spikes for clusters of large scarlet berries, the fruit of the bittersweet nightshade hangs heavily on the delicate branches, and the glowing fruit of the bryony covers the hedges with its scarlet clusters. The deep bloomy purple of the blackberry now makes its appearance, especially after the first frost, and the ripe elderberries cluster thickly among the perishing leaves, ready to be gathered and made into that remarkable wine which is so great a favourite at Christmas-tide.

In October the fungi become luxuriant, and the round puff-ball, or white-capped mushroom, may be found in plenty. As to the latter edible, let it be searched for in fairy rings, especially where they cut low gorse bushes, such localities causing it to thrive wonderfully. Some of them are most singular in shape, and many are most beautiful in hue, among which the well-known fly agaric is pre-eminent, with its scarlet cap dotted with pearls. The lichens, too, come forward, and, indeed, the great season of the cryptogamic collector begins with the first of October.

Flowers now become very scarce, and, except in damp and sheltered spots, they almost wholly vanish. There is one noticeable little plant, growing in marshy lands, that flowers in this month—a flower hated by shepherds with the same unreasoning hate that is borne by mariners to the stormy petrel. This plant is the marsh pennywort, so called because it grows in marshes, and its leaves are round like the old pence. Shepherds call it sheep-rot, being under the impression that it causes the terrible foot-rot among their flocks, and, in consequence, they detest the plant. In reality they ought to be grateful to it, inasmuch as its tiny white flowerets afford a warning that the land is unfit for sheep, and is likely to produce the disease already mentioned. Sometimes the plant is called white-rot, in allusion to its white flowers.

Having disposed of the vegetable world, we turn to the animal kingdom.

Some of the birds have already been mentioned, and to them must be added certain others. Those who live in the south of England may now expect to see our friend the hooded crow back again. During the summer he has been northward, sojourning in Scotland and the cooler parts of our island; but he does not like too severe a cold, and is driven southward by the first heavy snows.

In this month the chaffinches begin to flock together after their fashion, and the snipe rises from the marshes, inviting the sportsman to the long-expected joys of pottering about in the puddles, sinking up to his knees in the quagmires, and walking about all day with the water "squishing" in his boots.

But, to the generality of British sportsmen, October is a much-loved month, because in it pheasant-shooting becomes a legal recreation, and during the first few weeks the beautiful birds are subjected to a process of slaughter which looks like extermination. But, after that time, the survivors have found out the meaning of men, dogs, and guns, and decline to be shot, without trouble and much toil.

Let not the artist, who really wishes to depict his subject aright, represent the pheasant-shooter as surrounded with the tender greens of May, or the full foliage of June, both of which errors are strangely rife among draughtsmen. Let the trees be thinned of their leafage, let the warm orange, the varied yellow, and the faded brown take the place of the vanished greens; let the half-withered seed-stalks stand where flowers lately waved their many-coloured petals, and let the sharply-outlined clouds cut the sky, as is their wont in mid-autumn.

In October the artist will find his best opportunities of studying the swine as they are in nature, and not as they appear when cooped up in the narrow dwellings which we seem to think good enough for them. Pigs are much more sensible animals than they are supposed to be, and whenever they can obtain an opportunity of developing both their instincts and their reasoning powers, they are sure to take advantage of it.

There are several forests still in England whither swine are taken to feed on the fallen acorns and beech-mast, and a very curious sight they present. Under the guidance of certain veterans, who have passed several seasons in the forest, they soon learn to come home at night, and to enter the comfortable pen where they can repose in safety. During the day they run about at will, but never travel very far from their pen, always remaining within hearing of the swineherd's horn, the sound of which they know to be a signal that food is near.

During this five or six weeks of vagrancy, the swine pick up instinctively the habits of wild life, and can hardly be recognised as the

same animals which had so lately been lying asleep in their sty, and only waking towards the feeding hour. In England this custom is dying out, owing to the destruction of many of our best forests, but in many parts of the Continent it flourishes in full vigour.

The fields and farmsteads are again busy with many labourers. In the fields are gangs of workers, some getting in the ripened crops, and others preparing the ground for the future harvest.

Potatoes are never very picturesque vegetables, even when in full flower, but the process of digging and removing them is eminently so.

In one part of the field are the sturdy labourers, most of them Irish, "illigant with the spade intirely," but using the fork in lieu of their favourite implement, and turning the tubers out of the soil. Others are busily employed at removing the haulm to leeward, where it is piled into heaps and burned, the white smoke careering fitfully over the ground, and sadly afflicting the eyes and nostrils of those who come within its scope. Gangs of women are hard at work at picking up the potatoes and gathering them into baskets ready for the approaching cart; and although every one must experience a feeling of regret that women should ever be put to field work at all, no one can deny that their rugged and scanty raiment is mightily picturesque.

In October, too, the more skilled labourers are working at the gates and fences, their rough and ready carpentry dispensing with a large stock of tools, and requiring only an axe, a beetle, a mallet, a saw, an auger, a mortice chisel, and a handful or two of large nails. Such are some of the sights of mid-autumn.

THE EXHIBITION OF SCULPTURE AT THE HORTICULTURAL GARDENS, SOUTH KENSINGTON.

WHEN an exhibition of sculpture was projected at the Horticultural Gardens for this season—Mr. Henry Cole having become their "manager," in the room of Dr. Lindley—there were, it will be remembered, certain terms on which the works were to be received that were extremely distasteful to the profession. It was proposed that the exhibited works should be labelled with the prices at which copies in bronze, terra cotta, or other material, would be sold to the public. This unusual and arbitrary condition was considered so offensive by the Institute of Sculptors, that a resolution was passed by that body, declining to contribute to the exhibition, and subsequently a second vote was passed confirmatory of the first. The result is that scarcely any of our first-class sculptors have sent works. That very objectionable article of the proposal—the labelling of the statues—does not seem to have been carried out. Whether it was rescinded or not before the placing of the works, we know not; there are, at present, no price labels attached to them. It was in nowise probable that men in the enjoyment of that distinction which has been achieved by our eminent sculptors, would submit to have their works ticketed in the manner intended. Such a proposition must have been put forth in entire ignorance of the spirit and feeling of the profession. In support of such a proceeding, it cannot be urged that the catalogues of certain exhibitions are priced,—the cases are not parallel. In the Gardens are placed upwards of ninety statues—but, in proportion to the number, there is a remarkable deficiency of excellence. It is clear that those artists who assist the project have not deemed it necessary to work for it. If anything has been executed expressly for the occasion, it has no conspicuous merit, though in many of the productions which have been familiar to us for years, and that have been

described in these columns, there is merit of a high order. It cannot be thought that the project was not intended to elicit new ideas; yet how has its pretension been met by the artists who have contributed? Many of the statues have been in existence for years; others, if more recent, still challenge the eye as having mingled in other assemblages. The grace and beauty of a piece of sculpture will outlive a thousand years; and if the real aim of this exhibition does not rise above the mercantile level, there are a few admirable statues really worthy of multiplication and circulation in bronze and terra cotta. But certain of the casts point directly to industrial, rather than fine, Art; and if, on surveying the collection, those sculptors who have declined the competition congratulate themselves that they are not represented, there are also some who have contributed who will not be proud of their associations. With whatever view the proposal has been made, its terms have at once been repudiated by an eminent section of the profession; and those by whom the conditions have been accepted have regarded it as likely to be productive of little professional advantage. To sculptors, the savour of South Kensington will be by no means sweet when their works are looked upon as wares, and themselves as, in the accepted sense, handicraftsmen. Of these sculptures, then, we say that with very many of them we have long had a nodding acquaintance. It is not, therefore, necessary to enter into any description of them. Some of the terra cotta statues show themselves at once as genuine; but others, exemplifying terra cotta, look like plaster coloured, and the effect of these will not promote the cause of terra cotta. In modern Italian baked earth, there is a statue of Galileo, by Boni, of Milan, of much merit, but the head is too small, and the resemblance is not after the best portraits at Florence. There are other works by the same artist. 'Cupid and a Dog,' by Marochetti, resembles in everything, as of course is intended, a Roman bronze. J. T. Wills sends a 'Comus' Vase; by W. Theed there is 'The Bard,' 'Innocence,' by Malempre; 'Andromeda,' J. Bell—the original is at Osborn—and by the same, 'Imogen entering the Cave'; 'Innocence,' M. de Bleser; 'Purity,' M. Noble; 'Thetis,' M. Barreau; 'Bacchus and Ino,' Malempre; 'Briseis,' E. W. Wyon; 'Lurline,' M. Bayley; 'Lalage,' J. Bell; 'Suzanne,' Destrez; 'The Mother's Kiss,' H. Weekes, R.A.; 'Lady A. C. Pole,' T. Thornycroft; 'Shakespeare between Tragedy and Comedy,' J. Bell, &c.

Near the entrance at the upper end of the Exhibition Road is placed a cast by Marochetti of a statue of the Prince Consort, coloured to give the effect of bronze. The Prince is seated, and wears the uniform of a field-marshal, over which is thrown the mantle of the Order of the Thistle. The right hand, holding a plumed hat, hangs down, while the left rests on the arm of the chair. The head and features are those of the Prince as he appeared ten or twelve years ago. The arcade under which the statue is placed is by no means favourable for the consideration of such a work. It is extremely difficult to conceive anything new as a representation of Prince Albert; this portrait has, however, the great merit of being a very striking resemblance, yet at the same time unlike all other portraits of the Prince that have preceded it. The sculptor has sacrificed much to impart to the figure that kind of motive which suggests the turn of its thought and language; but his success is signal. The head is slightly turned to the left, and all the faculties are alive—not in thought, but in argument; the figure insists on your hearing what it has to say. The chair is occupied as if it were a relief to sit; hence an ease unattainable in a studied attitude. Few artists would have ventured to dispose the legs as we find them here. The arrangement is not graceful, but their firmness contributes much to the earnestness of the head. There is generally something in the works of this sculptor contemptuous of the canons of composition: here it is the legs, but the purpose is obvious. The most cunning uses are made of the mantle, in alternating its folds with the inexorable sharpness of the ancient chair. This is the original cast for the statue of the Prince Consort which was inaugurated at Aberdeen by the Queen.

THE TURNER GALLERY.

CHILDE HAROLD'S PILGRIMAGE, ITALY.

Engraved by J. T. Willmore, A.R.A.

BYRON and Turner appear to have regarded Italy with kindred minds; the memory of her past glories and her present loveliness animated the pencil of the one and the pen of the other: the poet never wrote more eloquent and expressive stanzas than those which this land called forth, and many of Turner's noblest pictures are derived from the same source. Italy is the country over which the painter's imagination revelled; it gave him ideas to mould into whatever form, and to invest with whatever colour, his genius might choose to impart to it. He saw beauty in her decayed palaces, and grandeur in her ruins of departed greatness; and he clothed them with a glory which might have belonged to her primitive state, and which is due to them how low soever she may now have fallen. He revived Italy, making her not so much what she is, as what it may be supposed she was when holding an exalted position among the nations of the earth; but he put his own peculiar stamp both on the present and the past. His reverence of the land may be inferred from the fact that all, or nearly all, his finest landscapes are associated with it either directly or indirectly; for his Carthaginian pictures seem to have a common nature with his Italian. He visited other countries, and saw what they had to show him; he knew his own native land well, with all her wealth of scenery, fresh and beautiful and varied; but these seem rarely to have stirred him to lavish his genius upon them in such a way as did that portion of Europe which lies south of the Alps.

And Byron, too, venerated Italy, and mourned over her desolate political condition:—

"Alas! the lofty city! and alas!
The trebly hundred triumphs: and the day
When Brutus made the dagger's edge surpass
The conqueror's sword in bearing fame away!
Alas, for Tully's voice, and Virgil's lay.
Her Livy's pictured page!—but these shall be
Her resurrection; all besides—decay.
Alas for Earth, for never shall we see
That brightness in her eye she bore when Rome was
free!"

And in what true poetic spirit he refers to her magnificent scenery in the following lines:—

"A land
Which was the mightiest in its old command,
And is the loveliest, and must ever be
The master-mind of Nature's heavenly hand,
Wherein were cast the heroic and the free,
The beautiful, the brave, the lords of earth and sea,

"The commonwealth of kinds, the men of Rome!
And ever since, and now, fair Italy!
Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
Even in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility;
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."

It was from this latter stanza that Turner composed his picture; he adopted it as the motto to his work when exhibited at the Royal Academy in 1832. There are several of his compositions which show more of architectural grandeur than the edifices introduced here, but none, perhaps, that conveys a more impressive idea of a glorious country in ruins—none that more completely seems to link the Italy of the present with the Italy of the past; as we look upon it the thoughts go back through whole centuries of years. On the summits of the lofty hills to the left are relics of temples which might have stood in the days of the Caesars; nearer to the spectator is a mass of buildings that may have been erected in the mediæval ages; in the foreground is a group of modern Italians enjoying what we must most unclassically and irreverently—considering the locality—call a "pic-nic," on a spot which overlooks the vast expanse of landscape, its ruins, its glorious river, and its long range of distant hills stretching far away to the horizon.

This noble composition has, unfortunately, lost much of the beauty of the original colouring; a result greatly to be deplored, for the picture is undoubtedly one of Turner's finest works.

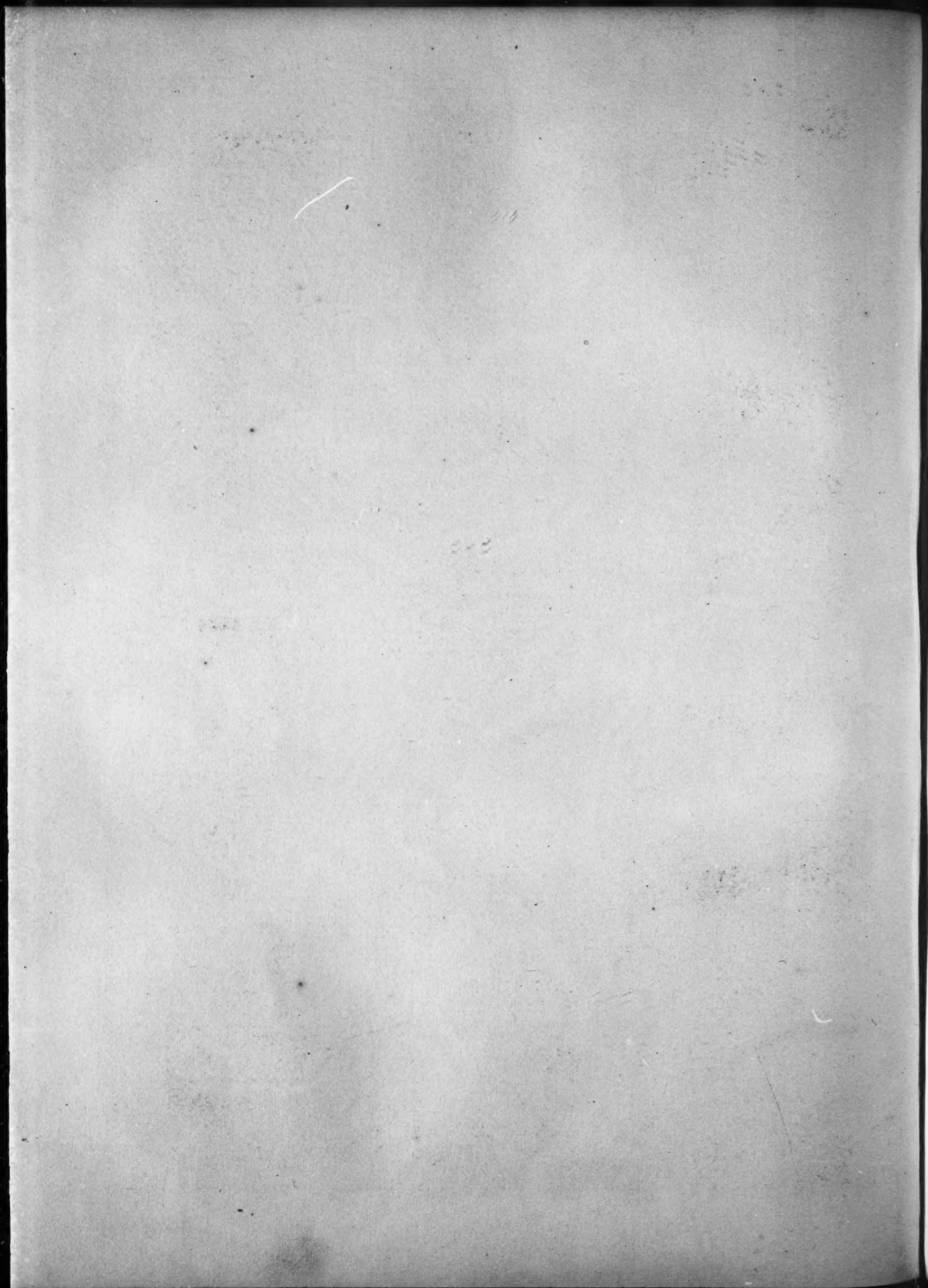


J. M. W. TURNER, R. A. PINKY

CHILDE HAROLD'S PILGRIMAGE.
ITALY.

FROM THE PICTURE IN THE NATIONAL GALLERY.

J. T. WILLMORE, SCULPT



HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER XXI.—Hogarth.—His early history.—His sets of pictures.—The *Harlot's Progress*.—The *Rake's Progress*.—The *Marriage à la mode*.—His other prints.—The *Analysis of Beauty*, and the persecution arising out of it.—His patronage by Lord Bute.—Caricature of the Times.—Attacks to which he was exposed by it, and which hastened his death.

On the 10th of November, 1697, William Hogarth was born in the city of London. His father, Richard Hogarth, was a London schoolmaster, who laboured to increase the income derived from his scholars by compiling books, but with no great success. From his childhood, as he tells us in his "Anecdotes" of himself, he displayed a taste for drawing, and especially for caricature; and, out of school, he appears to have been seldom without a pencil in his hand. The limited means of Richard Hogarth compelled him to take the boy from school at an early age, and bind him apprentice to a steel-plate engraver. But this occupation proved little to the taste of one whose ambition rose much higher; and when the term of his apprenticeship had expired, he applied himself to engraving on copper; and, setting up on his own account, did considerable amount of work, first in engraving arms and shop-bills, and afterwards in designing and engraving book illustrations, none of which displayed any superiority over the ordinary run of such productions. Towards 1728, Hogarth began to practise as a painter, and he subsequently attended the academy of Sir James Thornhill, in Covent Garden, where he became acquainted with that painter's only daughter, Jane. The result was a clandestine marriage in 1730, which met the disapproval and provoked the anger of the lady's father. Subsequently, however, Sir James became convinced of the genius of his son-in-law, and a reconciliation was effected through the medium of Lady Thornhill.

At this time Hogarth had already commenced that new style of design which was destined to raise him soon to a degree of fame as an artist few men have ever attained. In his "Anecdotes" of himself, the painter has given us an interesting account of the motives by which he was guided. "The reasons," he says, "which induced me to adopt this mode of designing were, that I thought both writers and painters had, in the historical style, totally overlooked that intermediate species of subjects which may be placed between the sublime and the grotesque. I therefore wished to compose pictures on canvas similar to representations on the stage; and further hope that they will be tried by the same test, and criticised by the same criterion. Let it be observed, that I mean to speak only of those scenes where the human species are actors, and these, I think, have not often been delineated in a way of which they are worthy and capable. In these compositions, those subjects that will both entertain and improve the mind bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class. If the execution is difficult (though that is but a secondary merit), the author has claim to a higher degree of praise. If this be admitted, comedy, in painting as well as writing, ought to be allotted the first place, though the sublime, as it is called, has been opposed to it. Ocular demonstration will carry more conviction to the mind of a sensible man than all he would find in a thousand volumes, and this has been attempted in the prints I have composed. Let the decision be left to every unprejudiced eye; let the figures in either pictures or prints be considered as players dressed either for the sublime, for genteel comedy, or farce, for high or low life. I have endeavoured to treat my subjects as a dramatic writer: my picture is my stage, and men and women my players, who, by means of certain actions and gestures, are to exhibit a *dumb-show*."

The great series of pictures, indeed, which form the principal foundation of Hogarth's fame, are comedies rather than caricatures, and noble comedies they are. It is not by delicacy or excellence of drawing that he excels, for he often draws

incorrectly; but it is by his extraordinary and minute delineation of character, and by his wonderful skill in telling a story thoroughly. In each of his plates we see a whole act of a play, in which nothing is lost, nothing glossed over, and, I may add, nothing exaggerated. The most trifling object introduced into the picture is made to have such an intimate relationship with the whole, that it seems as if it would be imperfect without it. The art of producing this effect was that in which Hogarth excelled. The first of Hogarth's great *suites* of prints was the '*Harlot's Progress*,' which was the work of the years 1733 and 1734. It tells a story which was then common in London, and was acted more openly than at the present day; and therefore the effect and consequent success were almost instantaneous. It had novelty, as well as excellence, to recommend it. This series of plates was followed, in 1735, by another, under the title of the '*Rake's Progress*.' In the former, Hogarth depicted the shame and ruin which attended a life of prostitution; in this, he represented the similar consequences which a life of profligacy entailed on the other sex. In many respects it is superior to the '*Harlot's Progress*,' and its details come more home to the feelings of people in general, because those of the prostitute's history are more veiled from the public gaze. The progress of the spendthrift in dissipation and riot, from the moment he becomes possessed of the fruits of paternal avarice, until his career ends in prison and madness, forms a marvellous drama, in which every



Fig. 1.—DESPAIR.

incident presents itself, and every agent performs his part, so naturally, that it seems almost beyond the power of acting. Perhaps no one ever pictured despair with greater perfection than it is shown in the face and bearing of the unhappy hero of this history, in the last plate but one of the series, where, thrown into prison for debt, he receives from the manager of a theatre the announcement that the play, which he had written in the hope of retrieving somewhat of his position—his last resource—has been refused. The returned manuscript and the manager's letter lie on the wretched table (cut No. 1); while on the one side his wife reproaches him heartlessly with the deprivations and sufferings which he has brought upon her, and on the other the jailer is reminding him of the fact that the fees exacted for the slight indulgence he has obtained in prison are unpaid, and even the pot-boy refuses to deliver him his beer without first receiving his money. It is but a step further to 'Bedlam,' which, in the next plate, closes his unblest career.

Ten years almost from this time had passed away before Hogarth gave to the world his next grand series of what he called his "modern moral subjects." This was the '*Marriage à la mode*,' which was published in six plates in 1745, and which fully sustained the reputation built upon the '*Harlot's Progress*' and the '*Rake's Progress*.' Perhaps the best plate of the '*Marriage à la mode*,' is the fourth—the music scene, in which one principal group of figures especially arrests the attention. It is represented in our cut No. 2. William Hazlitt has justly remarked upon it that, "the preposterous, overstrained admiration of the

lady of quality; the sentimental, insipid, patient delight of the man with his hair in papers, and sipping his tea; the pert, smirking, conceited, half-distorted approbation of the figure next to him; the transition to the total insensibility of the round face in profile, and then to the wonder of the negro boy at the rapture of his mistress, form a perfect whole."



Fig. 2.—FASHIONABLE SOCIETY.

In the interval between these three great monuments of his talent, Hogarth had published various other plates, belonging to much the same class of subjects, and displaying different degrees of excellence. His engraving of '*Southwark Fair*,' published in 1733, which immediately preceded the '*Harlot's Progress*,' may be regarded almost as an attempt to rival the fairs of Callot. The '*Midnight Modern Conversation*' appeared in the interval between the '*Harlot's Progress*' and the '*Rake's Progress*,' and three years after the series last mentioned, in 1738, the engraving, remarkable equally in design and execution, of the '*Strolling Actresses in a Barn*,' and the four plates of '*Morning*,' '*Noon*,' '*Evening*,' and '*Night*,' all full of choicest bits of humour. Such is the group of the old maid and her footboy in the first of this series (cut No. 3)—the former stiff and prudish, whose religion is evidently not that of charity; while the latter crawls after her, shrinking at the same time under the effects of cold and hunger. Among the humorous events which fill the plate of '*Noon*,' we may point to the disaster of the boy who has been sent to the baker's to fetch home the family dinner, and who, as represented in our cut No. 4, has broken his pie-dish, and spilt its contents on the ground; and it is difficult to say which is expressed with most fidelity to nature—the terror and shame of the unfortunate lad, or the feeling of enjoyment in the face of the little girl who is feasting on the fragments of the scattered meal. In 1741 appeared the plate of the '*Enraged Musician*.' During this period, Hogarth appears to have been hesitating between two subjects for his third grand pictorial drama.



Fig. 3.—AN OLD MAID AND HER PAGE.

Some unfinished sketches have been found, from which it would seem that, after depicting the miseries of a life of dissipation in either sex, he intended to represent the domestic happiness which resulted from a prudent and well-assorted marriage; but for some reason or other he abandoned this design, and gave the picture of wed-

lock in a less amiable light, in his 'Marriage à la mode.' In 1750 appeared the 'March to Finchley,' in many respects one of his best works. It is a striking exposure of the want of discipline, and the low morale, of the English army under George II. Many amusing groups fill this picture, the scene of which is laid in Tottenham Court Road, along which the Guards are supposed to be marching to encamp at Finchley, in consequence of rumours of the approach of the Pretender's army in the Rebellion of '45. The soldiers in front are moving on with some degree of order, but in the rear we see nothing but confusion, some reeling about under the effects



Fig. 4.—LOSS AND GAIN.

of liquor, and confounded by the cries of women and children, camp-followers, ballad singers, plunderers, and the like. One of the latter, as represented in our cut No. 5, is assisting a fallen soldier with an additional dose of liquor, while his pilfering propensities are betrayed by the hen screaming from his wallet, and by the chickens following distractedly the cries of their parent.

Hogarth presents a singular example of a satirist who suffered under the very punishment which he inflicted on others. He made many personal enemies in the course of his labours. He had begun his career with a well-known personal satire, entitled 'The Man of Taste,' which was a caricature on Pope, and the poet is said never to have forgiven it. Although the satire in his more celebrated works appears to us general, it told upon his contemporaries personally; for the figures which act their parts in them were so many portraits of individuals who moved in contemporary society, and who were known to everybody, and thus he provoked a



Fig. 5.—A BRAVE SOLDIER.

host of enemies. He was to an extraordinary degree vain of his own talent, and jealous of that of others in the same profession; and he spoke in terms of undisguised contempt of almost all artists, past or present. Thus the painter introduced into the print of 'Beer Street' is said to be a caricature upon John Stephen Liotard, one of the artists mentioned in the last chapter. He thus provoked the hostility of the greatest part of his contemporaries in his own profession, and in the sequel had to support the full weight of their anger. When George II., who had more taste for soldiers than pictures, saw the painting of the 'March to Finchley,' instead of admiring it as a work of Art, he is said to have expressed himself with anger at the insult which he believed was offered to his army; and Hogarth not only

revenged himself by dedicating his print to the king of Prussia, by which it did become a satire on the British army, but he threw himself into the faction of the Prince of Wales at Leicester House. The first occasion for the display of all these animosities was given in the year 1753, at the close of which he published his 'Analysis of Beauty.' Though far from being himself a successful painter of beauty, Hogarth undertook in this work to investigate the principles of beauty, which he referred to a waving or serpentine line, and this he termed the "line of beauty." Hogarth's manuscript was revised by his friend, Dr. Morell, the compiler of the "Thesaurus," whose name became thus associated with the book. This work exposed its author to a host of violent attacks, and to unbounded ridicule, especially from the whole tribe of offended artists. A great number of caricatures upon Hogarth and his line of beauty appeared during the year 1754, which show the bitterness of the hatred he had provoked; and to hold still further their terror over his head, most of them are inscribed with the words, "To be continued." Among the artists who especially signalled themselves by their zeal against him, was Paul Sandby, to whom we owe some of the best of these anti-Hogarthian caricatures. One of these is entitled 'A New Dunciad, done with a view of [fixing] the fluctuating ideas of taste.' In the principal group (which is given in our cut No. 6), Hogarth is represented playing with a *pantin*, or figure which was moved into activity by pulling a string, that here takes somewhat the form of the line of beauty, which is also drawn upon his palette. This figure is described underneath the picture as "a painter at the proper exercise of his taste." To his breast is attached a card (the knave of hearts), which is described by a very bad pun as "the fool of arts." On one side "his genius" is represented in the form of a black harlequin; while behind appears a rather jolly personage (intended, perhaps, for Dr. Morell), who, we are told, is one of his admirers. On the table are the foundations, or the remains, of "a house of cards." By him is Hogarth's favourite dog, named Trump, which

always accompanies him in these caricatures. Another caricature which appeared at this time represents Hogarth on the stage as a quack doctor, holding in his hand the line of beauty, and recommending its extraordinary qualities. This print is entitled 'A Mountebank Painter demonstrating to his admirers and subscribers that crookedness is ye most beautifull.' Lord Bute, whose patronage at Leicester House Hogarth now enjoyed, is



Fig. 6.—A PAINTER'S AMUSEMENTS.

represented fiddling, and the black harlequin serves as "his puff." In the front a crowd of deformed and hump-backed people are pressing forwards (see our cut No. 7), and the line of beauty fits them all admirably.

Much as this famous line of beauty was ridiculed, Hogarth was not allowed to retain the small honour which seemed to arise from it undisputed. It was said that he had stolen the idea from an Italian writer named Lomazzo, Latinised into



Fig. 7.—THE LINE OF BEAUTY EXEMPLIFIED.

Lomatius, who had enounced it in a treatise on the Fine Arts, published in the sixteenth century.* In another caricature by Paul Sandby, with a vulgar title which I will not repeat, Hogarth is visited, in the midst of his glory, by the ghost of Lomazzo, carrying in one hand his treatise on the Arts, and with his other holding up to view the line of beauty itself. In the inscriptions on the plate, the principal figure is described as "An author sinking under the weight of his saturnine analysis;" and, indeed, Hogarth's terror is broadly painted, while the volume of his Analysis is resting heavily upon "a strong support bent in the line of beauty by the mighty load upon it." Beside Hogarth stands "his faithful pug," and behind him "a friend of the author, endeavouring to prevent his sinking to his natural lowness." On the other side stands Dr. Morell, or, perhaps, Mr. Townley, the master of Merchant Taylors' School, who continued his service in preparing the book for the press after Morell's death, described as "the author's friend and corrector,"

* It was translated into English by Richard Haydocke, under the title of "The Artes of Curious Painting, Carving, Building," fol. 1598. This is one of the earliest works on Art in the English language.

astonished at the sight of the ghost. The ugly figure on the left hand of the picture is described as "Deformity weeping at the condition of her darling son," while the other dog is "a greyhound bemoaning his friend's condition." This group is represented in our cut No. 8. The other caricatures which appeared at this time were too numerous to allow us to give a particular description of them. The artist is usually represented, under the influence of his line of beauty, painting ugly pictures from deformed models, or attempting historical pictures in a style bordering on caricature, or, on one occasion, as locked up in a mad-house, and allowed only to exercise his skill upon the bare walls. One of these caricatures is entitled, in allusion to the title of one of his most popular prints, 'The Painter's March through Finchley, dedicated to the king of the gipsies, as an encourager of Arts, &c.' Hogarth appears in full flight through the village, closely pursued by women and children, and animals in great variety, and defended only by his favourite dog.

With the 'Marriage à la mode,' Hogarth may be considered as having reached his highest point of excellence. The set of 'Industry and Idleness' tells a good and useful moral story, but

displays inferior talent in design. 'Beer Street' and 'Gin Lane' disgust us by their vulgarity, and the 'Four Stages of Cruelty' are equally repulsive to our feelings by the unveiled horrors of the scenes which are too coarsely depicted in them. In the four prints of the proceedings at an election, which are the last of his pictures of

this description, published in 1754, Hogarth rises again, and approaches in some degree to his former elevation.

In 1757, on the death of his brother-in-law, John Thornhill, the office of serjeant-painter of all his Majesty's works became vacant, and it was bestowed upon Hogarth, who, according to

garth became on this occasion greater than ever. Parodies on his own works, sneers at his personal appearance and manners, reflections upon his character, were all embodied in prints which bore such names as Hogg-ass, Hoggart, O'Garth, &c. Our cut No. 9 represents one of the caricature portraits of the artist. It is entitled "Wm. Hogarth, Esq., drawn from the Life." Hogarth wears the thistle on his hat, as the sign of his dependence on Lord Bute. At his breast hangs his palette, with the line of beauty inscribed upon it. He holds behind his back a roll of paper inscribed "Burlesque on L—d B—t." In his right hand he presents to view two pictures, 'The Times,' and the 'Portrait of Wilkes.' At the upper corner to the left is the figure of Bute, offering him in a bag a pension of "£300 per ann." Some of the allusions in this picture are now obscure, but they no doubt relate to anecdotes well known at the time. They receive some light from the



Fig. 8.—PIRACY EXPOSED.

his own account, received from it an income of about two hundred pounds a-year. This appointment caused another display of hostility towards him, and his enemies called him jeeringly the king's chief panel painter. It was at this moment that a plan for the establishment of an Academy of the Fine Arts was agitated, which, a few years later, came into existence as the Royal Academy, and Hogarth proclaimed so loud an opposition to this project, that the old cry was raised anew, that he was jealous and envious of all his profession, and that he sought to stand alone as superior to them all. It was the signal for a new onslaught of caricatures upon himself and his line of beauty. Hitherto his assailants had been found chiefly among the artists, but the time was now approaching when he was destined to thrust himself into the midst of a political struggle, where the attacks of a new class of enemies carried with them a more bitter sting.

George II. died on the 17th of October, 1760, and his grandson succeeded him on the throne as George III. It appears evident that before this time Hogarth had gained the favour of Lord Bute, who, by his interest with the Princess of Wales, was all-powerful in the household of the young prince. The painter had hitherto kept tolerably clear of politics in his prints, but now, unluckily for himself, he suddenly rushed into the arena of political caricature. It was generally said that Hogarth's object was, by displaying his zeal in the cause of his patron, Lord Bute, to obtain an increase in his pension; and he acknowledges himself that his object was gain. "This," he says, "being a period when war abroad and contention at home engrossed every one's mind, prints were thrown into the background; and the stagnation rendered it necessary that I should do some *timed thing* [the italics are Hogarth's] to recover my lost time, and stop a gap in my income." Accordingly he determined to attack the great minister, Pitt, who had then recently been compelled to resign his office, and had gone over to the opposition. It is said that John Wilkes, who had previously been Hogarth's friend, having been privately informed of his design, went to the painter, expostulated with him, and, as he continued obstinate, threatened him with retaliation. In September, 1762, appeared the print entitled 'The Times, No. 1,' indicating that it was to be followed by a second caricature. The principal features of the picture are these: Europe is represented in flames, which are communicating to Great Britain, but Lord Bute, with soldiers and sailors, and the assistance of Highlanders, is labouring to extinguish them, while Pitt is blowing the fire, and

the Duke of Newcastle brings a barrow-full of *Monitors* and *North Britons*, the violent journals of the popular party, to feed it. There is much detail in the print which it is not necessary to describe. In fulfilment of his threat, Wilkes, in the number of the *North Briton* published on the Saturday immediately following the publication of this print, attacked Hogarth with extraordinary bitterness, casting cruel reflections upon his domestic as well as his professional character. Hogarth, stung to the quick, retaliated by publishing the well-known caricature of Wilkes. Thereupon Churchill, the poet, Wilkes's friend, and formerly the friend of Hogarth also, published a bitter invective in verse against the painter, under the title "Epistle to William Hogarth." Hogarth retaliated again: "Having an old plate by me," he tells us, "with some parts ready, such as a background and a dog, I began to consider how I could turn so much work laid aside to some account, so patched-up a print of Master Churchill in the character of a bear." The unfinished picture was intended to be a portrait of Hogarth himself; the canonical bear, which represented Churchill, held a pot of porter in one hand, and in the other a knotted club, each knot labelled "lie 1," "lie 2," &c. The painter exults over the pecuniary profit he derived from the extensive sale of these two prints.

The virulence of the caricaturists against Ho-



Fig. 9.—AN INDEPENDENT DRAUGHTSMAN.

following mock letters which are written at the foot of the plate:—

"Copy of a letter from Mr. Hog-garth to Lord Mucklemmon, with his Lordship's Answer.

"My Lord,—The enclosed is a design I intend to publish; you are sensible it will not redound to your honour, as it will expose you to all the world in your proper colours. You likewise know what induced me to do this; but it is in y^r power to prevent it from appearing in publick, which I would have you do immediately.

"WILLM. HOG-GARTH."

"Mais, Hog-garth,—By my saul, mon, I am saro troobled for what I have done; I did na ken y^r muckle merit till noow; say na mair aboot it; I'll mak au things easy to you, & gie you bock your Pension.

"SAWNEY MUCKLEMON."

In an etching without a title, published at this time, and copied in our cut No. 10, the Hogarthian dog is represented barking from a cautious



Fig. 10.—BEAUTY AND THE BEAR.

distance at the canonical bear, who appears to be meditating further mischief. Pugg stands upon his master's palette and the line of beauty, while Bruin rests upon the "Epistle to Wm. Hogarth," with the pen and ink by its side. On the left-hand side, behind the dog, is a large frame, with the words "Panel Painting" inscribed upon it.

The article by Wilkes in the *North Briton*, and

Churchill's metrical epistle, irritated Hogarth more than all the hostile caricatures, and were generally believed to have broken his heart. He died on the 26th of October, 1764, little more than a year after the appearance of the attack by Wilkes, and with the taunts of his political as well as of his professional enemies still ringing in his ears.

MACLISE'S 'DEATH OF NELSON.'

In proportion as Mr. Maclise's 'Death of Nelson' advances towards completion, so the public interest and curiosity increase, under the excitement of impressions derived from the painting already finished, 'The Meeting of Wellington and Blücher after the Battle of Waterloo.' In connection with this subject, it is desirable to know whether water-glass painting fulfils its promise of fitness for our climate, and maintains thus far for our purposes its superiority over fresco; and especially it would be satisfactory to learn whether the picture does justice or not to the fame of the painter, and is worthy of our naval history, and the place which it occupies. Besides, it will not be impertinent here to state in how short a time a production of such rare pictorial excellence, and such unusual dimensions, has been painted. All the nice technicalities—as the rigging and upper gear—were disposed of before the figure aggroupments were touched; and the latter are in a state so forward, that nearly the whole of the composition may now be seen and understood. The proportion of the work completed may be set down as seven-eighths; but it will yet be another year before the whole is accomplished. During the progress of the picture up to this time, several important changes have been made in the arrangements as first determined in the smaller oil picture from which the artist works. Had it been otherwise, such an instance would, perhaps, have been singular. It certainly would have been so in the case of Mr. Maclise; the conception of some of his great works having received their most attractive features from the continuous suggestions of a most luxuriant fancy. But here he has advanced, step by step, strictly under the dictum, and according to the gauge, of indisputable authority, as far as that is accessible. The original cast of the subject appears in the small oil picture. Such preliminary essays are commonly called sketches, and in a great majority of the instances in which they are used, they are nothing else; but this is a picture as studiously finished as the great painting was intended to be, and as it is; and when the subject was thus dealt with on the canvas, the artist considered he had exhausted his theme—he believed there was not one thread of the tangled yarn that he had not taken up, having consulted every history of the great battle, and listened to the story of every living tongue that had anything to tell him about it; yet do gallant officers of the highest rank, saturated with the salt of every sea which bears the British pennant, stand before the picture, and contradict each other most absolutely as to the proprieties of the subject. On such occasions, the artist is not a peacemaker; on the contrary, he perhaps foments the quarrel by saying, "Pray, gentlemen, settle the matter; I tell you honestly, I shall be but too happy to give my adhesion to the winning side." It is not too much to say that the painter is working under a microscope,—the kind of criticism to which he is daily open, and which he courts, condescends from the building up of the masts of the *Victory*, to the splicing of a rope-yarn, and the stitching of the sailors' jerseys. When West painted the subject for George III., there was then living perhaps every man who had survived the battle; and all the material, gear, fittings, and appointments that had served at Trafalgar were still in existence. But West took no pains to determine truthful detail; his picture is, therefore, full of error. When the existing contracts were entered on, it was proposed to Mr. Maclise that his first subject should be taken from our early history; but as there was a question of Waterloo and Trafalgar, he very judiciously determined to treat these great themes first, as in beginning with another he would be removed ten years farther from the periods of the events which he was desirous of commemorating with all truth. Had he acquiesced in the suggestion, the difficulties of verification hereafter would have been proportionably augmented.

The length of the picture is forty-six feet, being equal in measurement to the quarter-deck of the *Victory*. The spot on which Lord Nelson has fallen is marked by a brass plate let into the planking of the deck, and bears the inscription, "Here Nelson fell." Six feet to the left of this

is the descent to the cockpit, and, perhaps at twice that distance, on the right, are the steps leading up to the poop. The group which formed immediately round the fallen chief, contained prominently Captain Hardy, Dr. Beattie, with others who were on the spot, as the commanding officer of marines, and some of the men. But this sorrowing circle is not yet carried out. It will be left till the last, being now gradually approached from the right, where a gun is being busily worked by its crew. The captain of the gun is a very striking figure; and supplementary to this disposition, are men and powder boys handing shot and cartridges, and others variously employed, but all active, either as combatants, or in aiding those that are so. On the proper right of the group round Lord Nelson, a wounded man is being carried down to the cockpit; and yet farther is a gun surrounded by the gunners, all distracted by grief at the fall of the admiral. On the extreme left lie some of the dead and wounded. One of the latter is tended by women, who wash his wound, and hand him a glass of spirits. From one end of the deck to the other, the effect of the mournful event is electric—brave hearts are instantly overwhelmed with sorrow and dismay; and then comes the vengeful reaction, the first impulse of which is to strike down the man that shot Nelson. It was at once ascertained that the fatal shot came from the mizen-top of the *Redoubtable*, and the marines are already firing in that direction. At the extremity of the poop are two midshipmen, each with a musket in his hand, and earnestly looking up through the smoke. One represents Lieutenant Pollard: the name of the other, we believe, was Collingwood. The former is said to have killed the man who shot the admiral. Be that as it may, it is certain that the man could not have survived, for the top was promptly cleared. It was something for the boy Pollard to have done so much towards avenging the death of Nelson. He is now left drifting down the stream of years towards eighty, with his reward—Greenwich Hospital and a lieutenancy; and in the upper ranks of the profession, there are those who will not believe that such a man either does, or ever did, exist. The *Redoubtable* lies so close alongside, that her mainyard, with the sail attached, has fallen aboard the *Victory*, being supported by the rigging; and over the poop hangs the wreck of a mizen topmast, which may be either that of the enemy, or of Nelson's ship, for both had been shot away. The presence and act of Pollard having come to the knowledge of Mr. Maclise subsequently to the completion of the working draught of the subject, the introduction of the two boys was one of the changes made: another was, the presence of women, and their ministering to the wounded, which, although authenticated beyond question, is nevertheless positively denied by officers holding the highest rank in the service.

In naval circles the picture has excited a stirring interest, not only from its merits as a grand work, but from its accuracy in the most minute details. Were it not as near as possible to perfection as a commemoration of the great battle and the shipboard fashions of the day in which it was fought, it would attract but little of the attention of men who are so painfully critical as sailors. But white-headed old officers come prepared to point out a hundred errors, having chafed themselves into captious intolerance, by what they regard as the presumption of any man painting the battle of Trafalgar who has not served at least twenty years of his life at sea. Such men inspect the whole of the circumstances and appointments, down to the run and thickness of every rope in the rigging. Mr. Maclise has been at great pains to verify the fact that the quarter-deck of the *Victory* was armed with twelve-pounder guns, and that these guns were fired with a lock having a cord attached. The guns are most carefully painted, and have passed without question until very recently, when the artist is authoritatively informed by an aged officer that the guns in that part of the ship were not twelve-pounders, but carronades working on a slide; by another he is informed that the firing was not effected by means of a lock, but by means of a match; and by another that Captain Hardy must appear in Hessian boots, a fashion common to naval officers of that time; but this suggestion and assertion, as far as Captain

Hardy is concerned, are set aside by history, wherein it is written that during the battle a portion of Captain Hardy's shoe-buckle was carried away by a splinter, whereon Lord Nelson remarked, "Warm work this, Hardy!" With respect to the guns, and the locks, if it can be established that they were carronades, the artist will certainly make the change, although the general feeling is that the guns were as they are painted, and fired with locks. Such are the difficulties that Mr. Maclise has had to combat from the beginning; and had he taken up the subject in no better spirit than West did, his task would have been hopeless. Such, however, is his solicitude for accuracy, that he has obtained from Greenwich the very coat and waistcoat in which Nelson was killed, and the present Lord Nelson has kindly consented to confide to him the stars and orders worn by the hero when he was stricken down. Curiously enough Lord Nelson has sketched the orders in charcoal on the hoarding, and there the sketch remains. This hoarding is the same that fenced the painter in when he was busied with his Waterloo picture, in the early progress of which the late Prince Consort suggested that a Polish lancer would assist the variety, and at once, with a piece of white chalk, drew the outline of a lancer's cap, which is still on the hoarding as the Prince left it, and there is the proposal duly carried out in the picture. These same deal boards bear a rough outline proposal for a new National Gallery by Lord Elcho, sketches by Lord Clarence Paget, and many other useful and interesting memoranda.

In former descriptions of the progress of this picture, it was stated to be painted in stereochrome (water-glass), the new method of mural painting, about which there exist many misconceptions, not only on the side of the public, but among artists themselves. It is simply a process of water-colour painting on a dry wall, and the work being finished, it is faced with silicate of potash. Whereas there are only four months in the year during which fresco painting can with certainty be prosecuted, stereochrome can be continued during the entire year, by day or night, gas of course being necessary in the latter case. To Mr. Maclise solely is due the honour of having introduced it into this country, his attention having been drawn to it by the late Prince Consort, at whose instance he went to Berlin, and there saw Kaulbach's wall pictures in stereochrome on the staircase of the New Museum. Not content with examining these magnificent works, and merely making himself acquainted with the theory of the method, he caused a piece of plaster ground to be prepared, on which he painted with perfect success, and the result of this experiment is still in his possession. He had, we believe, made some progress with his Waterloo picture as a fresco before going to Berlin, but on his return, so satisfied was he that the new method was the only kind of mural painting suitable for this country, that he effaced what he had done, and had the wall prepared for stereochrome; and so fully has the Waterloo picture satisfied every necessary condition, that this manner of painting has been adopted by Mr. Herbert in the Robing Room, and in the corridors of both Houses by Mr. Ward and Mr. Cope.

In another year the 'Death of Nelson' will be open to the public, who will then be enabled to estimate the rare professional qualifications necessary to the completion of such a task. But the glowing patriotism and Art-love which have stimulated the painter through his lengthened labour will not be in like manner discernible, as it will not be understood that any man could devote himself to a public work for one-third of the remuneration which he could command from private commissions. In grave sentiment, earnest and circumstantial truth, absence of theatrical display, indeed in every property essential to, and becoming a great historical narrative, this picture by Maclise stands among the most prominent of its time. We are a maritime power, but it is the only picture which we yet possess entirely worthy of our naval history.

Trafalgar and Waterloo are grand pages in our national annals; there are but few comparatively among us who remember the latter conflict, fewer still who heard the news of the former: but Maclise's pictures will, we trust, tell their stories to many generations.

ANCIENT EGYPTIAN DECORATION.

FROM DRAWINGS BY HOWARD HOPLY.

CONVENTIONALISM in its most marked form is the chief characteristic of the decorative Art practised by the ancient inhabitants of the Nile valley. Highly cultivated and luxurious in their tastes, the Egyptians of the days of Moses set their faces against all change, and eschewed novelties as strenuously as do the modern Chinese or Japanese. Art, in any form, was with them a thing of rule and square; human figures were constructed geometrically, and all enrichment became monotony. As a natural consequence the most ancient works are the best, for after many hundred years the mind of the Egyptian decorator seems hardly equal to the dullest copying, and his hand has become merely mechanical.



The Pharaohs who troubled the Israelites commanded better Art than the Greek Ptolemies could obtain. One of the most important works of an ancient Egyptian was to construct during lifetime a sepulchre for himself and his family. A great incentive to this course of action lay undoubtedly in the current belief of those people concerning the immortality of the soul. The contemplation of death, and the condition of man in the hidden world beyond the tomb, held greater place, it would seem, in the every-day thought of society than with us in these times; so it became the business of the Egyptian earnestly to prepare for death, and organise an abode for the body—which he believed would one day become reanimated—such as should help best to insure his future well-being; it was meet, therefore, that the mansion of death should be fitly ordered for



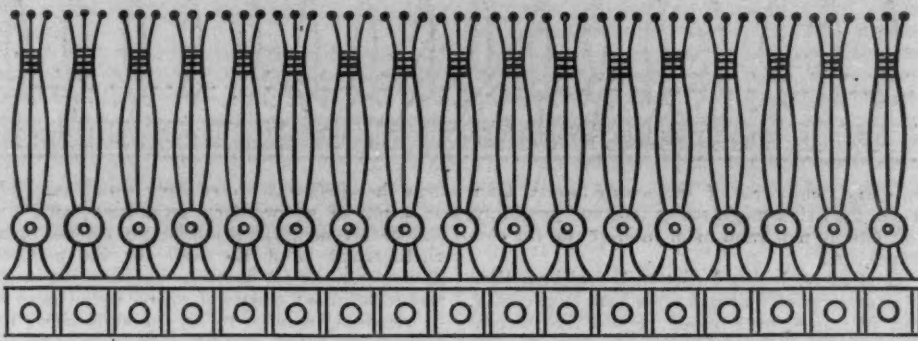
the reception of its guest. And so whatever the rock could furnish for stability, or Art could produce in the way of decoration, was lavishly bestowed in fashioning this mummy home, where, he fondly trusted, no intruder should enter until the awakening of the sleeper at the final call. The traveller of to-day finds the tomb little injured indeed as to outward circumstances, but its tenant has flitted, his mummied remains have been torn up to satisfy the cupidity of the priest or jewel seeker, or carried away northward to adorn some antiquarian collection. Thousands of these sepulchres are cut into the rocky mountain range that skirts the valley of the Nile, and the clear, dry air of Egypt has preserved the paintings on their walls almost uninjured through successive ages down to the present time, so that one may still behold and examine, in all its fresh-

ness of design and gorgeousness of colouring, the work of artists who were contemporary with Abraham or Moses.

The principal subjects which one sees portrayed here, are those that relate to the past life of the sleeper. Thus, in a farmer's tomb, we find depicted scenes of husbandry, ploughing, sowing, gathering in the harvest, and so on; in that of the merchant, his ships and merchandise; in that of the warrior, his battles. Around the

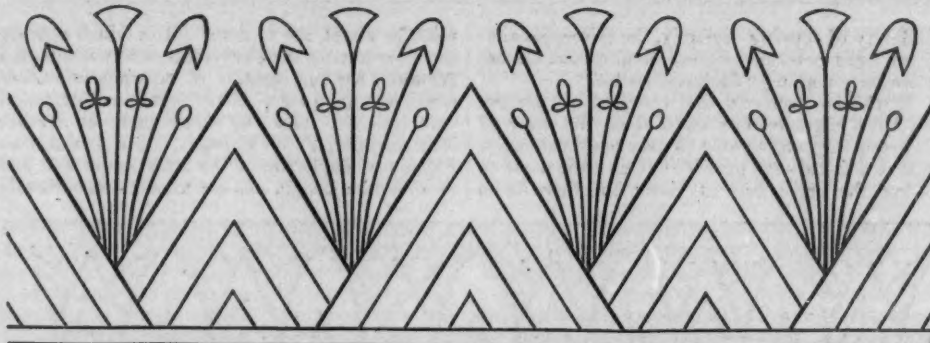
walls there is generally a painted cornice, while the ceiling is covered with some elaborate design—a combination of flowers or a conventional device; thus the *ensemble* of these corridors and chambers is very harmonious, the more so as the ancient Egyptians appear to have had great mastery over the arrangement of colours.

While travelling in Egypt somewhat recently, Howard Hopley, Esq., made a collection of sketches from the more ancient devices used in



the ornamentation of tombs, and he has permitted us to select from them such as are most characteristic in the way of designs for cornices and ceilings. The oldest examples were taken from a succession of grottoes in the eastern range of table mountains, near a deserted Arab town named Beni Hassan. You have to climb some distance up a craggy and precipitous footway to a kind of projecting stratum or ledge in the face

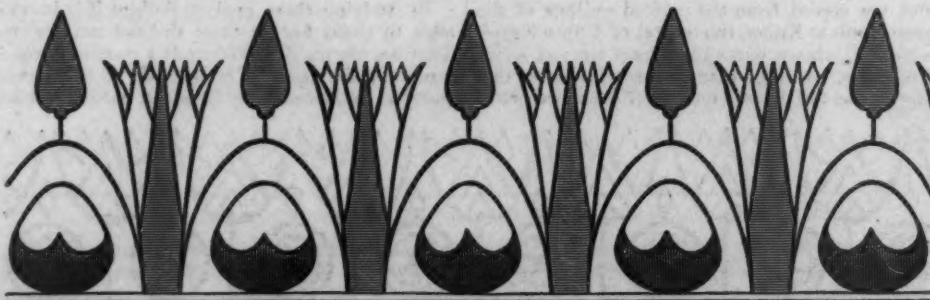
of this limestone rock—a landing-place running horizontally for some distance, and of sufficient width to be serviceable as a terrace. The pathway is difficult to climb, but the view from it is remarkably grand; the broad valley of the Nile far below, with its rich cornfields and palm groves fringing the stately river, whose waters reflect here and there a minaret or mosque rising out of some little white village which clusters around it; the



boundary of the yearly inundation being marked by the bright green verdure; beyond is the desert sand and arid mountains.

The rock immediately above this ledge is pierced with a series of openings, each one of which forms a portal going into a grotto, caverned more or less deeply and capaciously into the heart of the mountain. These tombs ordinarily consist of one chamber, mostly of an oblong form, having a

deep niche at the extremity, where one or more of the Egyptian deities are seated on their thrones, carved in high relief, while by their side deep pits have been sunk, or sometimes other niches hewn out, where the mummied sleepers of the family have in succession been placed. In one or two instances, slender columns, elegantly cut to resemble a bundle of lotus stems, support, or rather affect to support, the rock ceiling above;



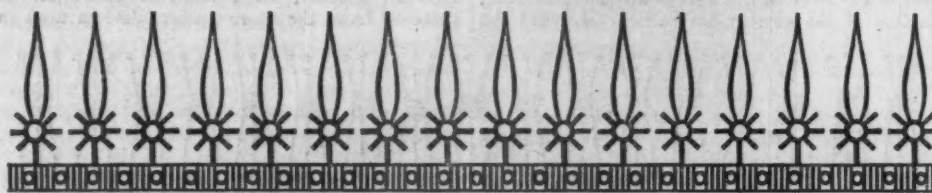
the doorways are elaborately sculptured, and still show marks where massive bronze gates have swung on their hinges—the "gates of death." The walls furnish the principal attraction to the visitor; on their broad surface he may read an epitome of Egyptian fashionable life; here are ladies playing at ball, gentlemen at chess, athletes going through their exercises, fishing and fowling scenes, the chase of antelopes and hippopotami, purloiners arraigned before the justice of the

peace, and punished with the bastinado, girls dancing to the sound of the timbrel and harp, and, what is a common subject to all these tombs, the master giving an entertainment to his friends, he and his wife portrayed with their arms lovingly entwined, and seated on a raised dais, while the guests hold festival around.

The device forming the first of our cornice series, occurs in a tomb which bears on the lintel of its door the name of Osirtasen, a king of the

eighteenth dynasty, who lived, according to lowest computation, upwards of two thousand years B.C. The other designs are principally taken from among the numberless tombs which honeycomb the lower ranges of the stately mountain that rises up from the western verge of the Theban plain. A precipitous and irregular hill of limestone, known under the name of *Abd-el-Goorneh*,

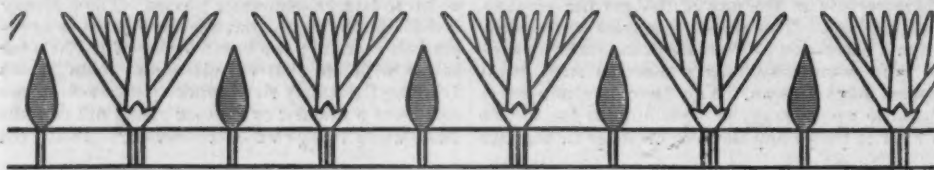
clinging after the fashion of a parasite on to the side of the loftier rock, seems to have been the principal burial-place. These sepulchres are of a more complicated disposition than those of Beni Hassan, and the traveller is apt at times to get confused among the involved passages and corridors appertaining to them; but on the surface of the walls are oftentimes to be found paint-



ings and sculptures of surpassing beauty, upon which the visitor might reflect long and profitably, still finding new subjects of interest and for contemplation.

It is to be deplored that such small portions of these acres of wall-paintings have been copied, and in this manner placed beyond the reach of harm, on the shelves of our great libraries. To

copy the surface of every tomb would certainly be a toil of no ordinary magnitude; and, unfortunately, as daylight reaches not most of them, photography is of no avail for the purpose. Moreover, there are material impediments in the way sometimes: masses of debris would have to be removed, in order to lay the walls bare; the ceilings are often so high, that it adds to the



difficulty of copying correctly, the miserable artificial light produced by bad candles and torches often only making "darkness visible."

It will be perceived that many of the designs we have engraved are based upon the study of flowers; they are treated so very conventionally, that it is not always possible to detect the plant or flower the artist had in view; but there is no

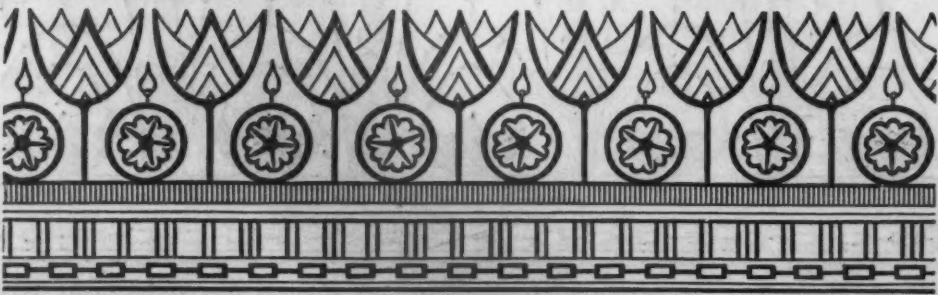
mistake about the national lotus, which appears more frequently than any other, and was adopted generally for the capitals of columns and other architectural forms. Our small supplemental cuts (selected from the sketch-book of another Nile traveller, F. W. Fairholt, F.S.A.) exhibit an ingenious adaptation of the lotus flower and bud to a circular design, in a second instance curiously



combined with the Nile fish. The other small cuts which conclude the series are remarkable, as exhibiting the so-called Greek volute and meander, and are copied from the painted ceilings of the great tomb at Esioot, the capital of Upper Egypt, which Wilkinson dates 1600 years B.C.; it seems from this, as from many other instances, that Egypt was the prolific mother of the more grace-

ful Art which, untrammelled by self-imposed stringency, flourished among the Mediterranean Isles.

In studying these ancient designs it is impossible to avoid feeling their distinct nationality. They are the embodied ideas of a peculiar people, receiving the impress of a mode of thought as peculiar as themselves. Based on natural forms,



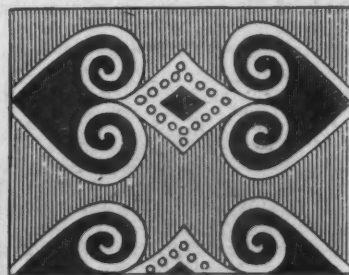
they resemble them as distantly as our mediæval heraldry resembles nature. It is only the early Art of a nation that bears this distinct and original character, and hence the modern decorator is unable to invent an original style, his mind being pre-occupied by so much that has gone before him. The modern Egyptian is equally unable to compose decorative enrichments, and he falls back on the Art of the nation

that seems to him the best or the easiest to imitate. Hence the fine old Art of the Arab rulers of Cairo has no influence with him, and he prefers and adopts bad imitations of European enrichment.

It is remarkable that this sort of decadence in architecture and sculpture marked the increase of luxury in the ancient as in the modern world. Thus the finest reliques on the banks of the Nile

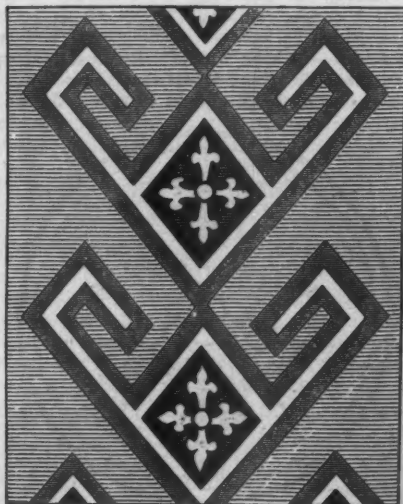
are the most ancient. The public works at Thebes, executed 2,000 years before Christ, are infinitely superior to all that succeeded them—the sculpture of the Ptolemaic era being the most debased. Where Art was so very conventional it may seem that this falling off in ability would be hardly possible; but in spite of the rigid character of Egyptian design, the hand of the artist appears in the stiffest early work in some grace of form or delicacy of manipulation; but in the later work we find only the heavy monotony of a mind and a hand deadened by long conventional labours.

A curious fact, worth noting, when speaking of this very early Art at Thebes, is this: that whatever be the subject chosen by the ancient sculptor for the theme of his labour, it is clearly understood by the modern, as it was by the ancient,



Egyptian. They have no difficulty in comprehending many strange conventionalisms that puzzle an European; but they are in the same way puzzled by our pictures, whether devoted to landscape or figures, and are often literally unable to comprehend their meaning at all, so completely is the mind educated through the eye in both instances.

We have seen how Greek decoration arose out of this unpromising soil, and it is instructive to contemplate its origin; nothing can testify to the innate sense of beauty possessed by this wonderful people more strongly than this. Eminently suggestive, it has led to a series of exquisite inventions, and been adopted as the basis of all that is elegant in the enrichment of decorative Art by the nations who have succeeded them. Modern exigencies, however, occasionally demand the proper study and reproduction of a less pure and



elegant invention, and as we surround ourselves with the spoils of all nations, and desire the reproduction of their quaint imaginings to add to the picturesque of our own era, it becomes a necessity for the Art-manufacturer to study accurately what was done by his predecessor some thousands of years ago; hence these pages have their due value as facts amid the fancies of other styles, and may teach the student also that the study of nature was never forgotten in the imaginings of the ancient decorator, however strangely he may appear to have shadowed forth his knowledge of plants and flowers; his study seems indeed to have been suggestive rather than positive; for in very few instances do we find nature depicted in its reality, but in forms adapted to the wants of the artisan and the subject upon which he laboured.

ART IN CONTINENTAL STATES.

AMSTERDAM.—Art has just acquired another "local habitation" in the Amsterdam Industrial Palace, which was opened on the 16th of August. The building is entirely of glass and iron, and is intended to be to Holland what the Crystal Palace is to England. The grounds, however, are not yet laid out, for the land is still covered with hideous barrack buildings, which the Minister of War obstinately refuses to transfer to other localities. When completed, however, according to the plan of the architect, the edifice and grounds will doubtless constitute a most instructive and pleasing attraction in the capital of the Netherlands. The Amsterdam Industrial Palace was built at a cost of 1,500,000 florins, raised by shares; the architect is M. Cornelis Outshoorn, a native of Holland. The length of the principal division is 360 feet, its breadth 105 feet; in the centre, under the dome, 135 feet; from the basement to the dome is 180 feet. The building is considered a very beautiful development of the art of architecture. The pillars, windows, and towers—every detail—are in harmony, and the whole bears witness to the unwearied and unwearied study of the artist under whose superintendence it has been constructed.

BERLIN.—Herr von Kaulbach has returned to Munich, having finished his celebrated picture of the "Reformation," in fresco, upon the staircase wall of the new Museum in Berlin.

MUNICH.—The late appointment of Dr. Von Hefner Alteneck as Curator of the royal collection of engravings, has been followed by some important results; amongst these, the discovery of one hundred and seventy splendid original drawings relative to old armour is of great interest. They belong to the finest examples of an art which once flourished in Germany. These drawings and patterns were made for the armour of both man and horse, and in their completeness must have been intended for at least fifteen sets of splendid mail. All the drawings are of the size of the armour itself, and are drawn in such a manner that the makers, who were then called "plattner," had merely to place them on the plates of metal, and to cut the latter accordingly. Following the custom of those times, which embellished almost every object of practical utility with some imprint of Art, these sketches embrace an immense variety of the most graceful arabesques, with foliage, fantastic masks and monsters, combined with diminutive animals and human figures, scenes of mythology, fights, and historical figures. To these are yet to be added those convolutions of emblems, devices, and coats of arms, which were used in the times of the Renaissance. All these drawings are patterns of that embossed work with which armour was then ornamented, adding the most careful chasing and inlaying with gold. The sketches are mostly drawn with a bold pen, and slightly touched with Indian ink. A few are drawn with red chalk, and some with the common pencil; the latter are amongst the most spirited. All prove that these are not mere copies, but original sketches of German artists (*meister*) of the sixteenth century. Now arises the question, for whom were these splendid coats of mail intended? To this the collection affords an ample response. Amongst the sketches is a pattern for a coat of mail for a horse, on which the lilies of France and the letter F, surmounted by a crown, show that this splendid specimen of mediæval Art was destined for Francis I., King of France. This is an important item in the history of German Art, because even considering that similar works were then also executed in Italy and France, yet it appears that some of the finest specimens of coats of mail preserved in the armouries of Europe are of German origin. We know that the armourers of Augsburg were then celebrated over the whole world, as their names appear on splendid coats of mail in the collection of arms at Madrid. In Munich also great masters were then living, as the splendid sword (*Pracht Schwert*) of Charles V., preserved in the museum of Ambras, was laid in with gold and silver by the Munich goldsmith, Ambrosius Gammlich. Another centre of old German armourers was Inspruck, which has been only lately made known by the researches of Ichönherr. He has found that Jörg Ieusenhofer, "armourer and harness maker" to the Emperor Ferdinand I., was engaged to make a coat of mail "for the old King of France," viz., Francis I., to be presented to him by the emperor. Ieusenhofer also worked for the kings of England and Portugal.

VERSAILLES.—A marble statue of the late King of Wurtemberg is to be executed by command of the Emperor, and placed in the gallery of the palace.

OLIVER GOLDSMITH.*

With the exception of Shakspeare, and, perhaps, Sir Walter Scott, there is no writer whose works have been more assiduously studied by painters for pictorial subjects than Goldsmith. He has, moreover, another claim upon their consideration, in that he was connected with the Royal Academy at its first foundation, having been appointed Professor of Ancient History to the new institution, a post which has always been little else than honorary.

Novelist, poet, dramatist, essayist, historian, and naturalist—in each of these characters Goldsmith achieved a reputation; but it is in the first three of these especially that he is now most favourably known, and most extensively as a novelist, for there is scarcely a language of Europe into which his "Vicar of Wakefield" has not been translated. Goethe, after he had reached his eightieth year, declared that the book "had been his delight at twenty; that it formed part of his education, and influenced his tastes and feelings through life; and that he had recently read it again with renewed pleasure;" and Schegel pronounced it to be the "gem of European works of fiction." Macaulay, Scott, Rogers, with a host of other literary men of note, have given their testimony to this admirable work of fiction; and while his "Deserted Village" and "The Traveller" are among the best poems of the kind ever penned, so are "She Stoops to Conquer" and "The Good-natured Man" generally classed among the most finished comic dramas of modern times.

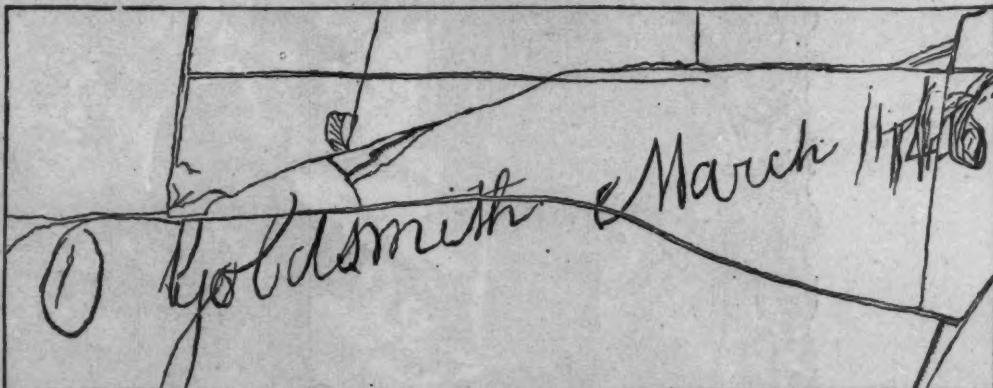
The versatility of Goldsmith's genius as an author—for his writings range over every department of miscellaneous literature—seems in some measure to be a reflex of his personal character: certain it is that there are numerous passages in his works which shadow forth his own history and experiences; and it appears strange that one who could think and write so philosophically, should himself have exhibited in his life and conduct so little true philosophy, except in bearing with equanimity the consequences of his own imprudence. The story of that life is like reading a romance; and in perusing it we can only wonder at the singular combination it affords of industry and idleness, vanity and weakness, amiability and benevolence, extravagance and recklessness. At no one period did he ever pursue resolutely a single object; even literature was followed with commercial views only—for the money it brought him, even more, perhaps, than

for the fame which naturally arises from success: he seems to have had no ambition beyond that of filling his purse that he might speedily empty it again at the gaming-table, on dress, and in acts of charity, real or fictitious; for "he was ever ready to yield to the impulse of the moment, and a piteous tale would so work upon his feelings, that for the relief of an applicant he would often not only give all in his possession, but even involve himself in debt." "Think of him," said Thackeray, "reckless, thriftless, vain, if you like; but merciful, gentle, generous, full of love and pity." "Let not his frailties be remembered," said Dr. Johnson; "he was a very great man." "Let them be remembered," wrote Washington Irving, "since their tendency is to endear." "Let them be remembered in regretful love," says a more recent writer, "while we think with grateful admiration of his virtues and his genius; and acknowledge how surprisingly great he would have been with a more regulated mind and a stronger nature."

This last quotation is from a condensed biographical sketch of Goldsmith written by his countryman, Dr. Waller, in a loving, genial, and appreciative spirit, and which forms the introduction to the volume now lying before us. The life and writings of Goldsmith have engaged the attention of numerous biographers and commentators, among whom Prior, Washington Irving, and Foster, stand eminently conspicuous, and between them they have almost, if not quite, exhausted the subject. Dr. Waller does not attempt to throw any new light upon it: he says his "task has been chiefly that of condensation and selection;" but it requires no little skill and judgment to do this effectively from such ample materials as the history supplies.

The literary works of Goldsmith which have achieved the greatest popularity, either in the ranks of fiction or poetry, are those enumerated above. These, with a few of his principal minor poems, now make their appearance in a large and handsome volume, published by Messrs. Cassell and Co., who have been issuing it during several months past in penny numbers, weekly. The whole is now completed, and sold for a few shillings. It is illustrated with upwards of one hundred engravings, the style and character of which may be seen from the examples here introduced; but there are many others that are too large to suit our pages conveniently.

Dr. Waller gives the following summary of Goldsmith's literary merits:—"As a prose writer, he combined—with the graces of a style that charms by its elegance, its simplicity, and its



FAC-SIMILE OF PANE OF GLASS TAKEN FROM GOLDSMITH'S ROOM, IN TRINITY COLLEGE, DUBLIN.

purity—sentiments refined without false delicacy, pathos that was never overwrought, and humour that was never forced—a moralist without hypocrisy, a teacher without pedantry, a reformer without intolerance, and a satirist without bitterness. As a poet we must assign him a higher place still, perhaps the highest in that class which he may be almost said to have created in England. In powers of description, whether it be the delineation of nature or of humanity, he is a master: his paintings are all portraits—true, vigorous, characteristic, and finished, with the most effective arrangement of light and shade, of warmth and

colour." This is perfectly true, and herein may be found the reason why the writings of Goldsmith, especially the "Vicar of Wakefield," are, and have been, so popular with our artists. The characters are already drawn to hand, as it were: they are life-like, whether in sorrow or in joy, whether pathetic or humorous, while the "situations" are varied, and full of incident. How much of the author's own character is reflected in portions of this charming narrative, it is not very difficult for those who know his history to discover. We see in it, says his present biographer, "the moral nature of Goldsmith more translucently than in anything else he has written—that thorough honest, unsophisticated nature, full of truth and hope and love and charity, unsordid and unselfish, improvident and resilient, rising over with elastic

* THE WORKS OF OLIVER GOLDSMITH. Illustrated. Edited, with Introductions, and a Life of Goldsmith, by J. F. WALLER, LL.D., M.R.I.A. Published by Cassell, Petter, and Galpin, London.

rebound the moment that the pressure is removed from his spirit." But, in fact, in the story, in the poems of "The Deserted Village" and "The



Traveller," and in his comedies, may be traced abundant evidences of the strange, wayward life, and of the diversified experiences of the author.



Ninety years have elapsed since he was laid in his grave, in the burial-ground of the Temple Church, amid "the tears of Burke, the profound

sorrow of Reynolds, and the strong emotion that shook with grief the manly heart of Johnson; nor must we forget the crowd of more humble

mourners that surrounded the house in Brick Court on that solemn occasion—"women without a home, without domesticity of any kind, with no

friend but him they had come to weep for; outcasts of that great, solitary, wicked city, to whom he had never forgotten to be kind and charitable."



"As some lone miser visiting his store,
Bends at his treasure, counts, recounts it o'er."

Truly, whatever evil he did—and it was to his own hurt only, for he was enemy to none but himself—was buried with him, but the good was not "interred with his bones;" it yet lives after him.

A noble statue of Goldsmith, by his countryman, Foley, has recently been erected in front of

Trinity College, where the poor scholar wasted so many of the golden hours of his youth. The edition of his most popular writings which we now bring to the notice of our readers, is also



"The breezy covert of the warbling grove,
That only sheltered thefts of harmless love."

a fitting tribute to his genius; it must find its way into thousands of British homes. The illustrations speak for themselves. It will be evident that the artists employed on them have entered

thoroughly into the spirit of the text. The drawings in the "Vicar of Wakefield" are by Mr. Anerlay, those in "She Stoops to Conquer" by

Mr. Morten, and the others are by various artists. The picture of the old miser is from the pencil of Mr. Morgan, and that of the young lovers, both on this page, is by Miss Ellen Edwardes.

THE SECULAR CLERGY OF THE MIDDLE AGES.

BY THE REV. EDWARD L. CUTTS, B.A.

PART I.

IN former papers we have given popular sketches of the regular clergy of the middle ages, that is to say, of the monks, the military orders, the friars, the hermits and recluses; the series would be incomplete without a similar sketch of the secular clergy, that is, the ordinary parish priests of the same period. We propose, therefore, to devote three papers to the subject; and we desire to say at the outset that it is not proposed to treat the subject from a religious point of view, and that controversial topics will be specially avoided. We shall resist, for the present, the temptation to dwell at length upon the official robes of the various orders, and the picturesque religious ceremonies which formed so important a part in the pageantry of mediæval life. Our object is not to present the clergy "in pontificalibus," but in their ordinary habit, as they lived in their houses and walked about among the people. To understand the social position of the beneficed secular clergy, it is necessary that we should sketch, however briefly, the origin of the parochial organisation of the Church of England.

The Church of England dates from the Council of Hertford, A.D. 673. Before that time the Saxon people were the subject of missionary operations, carried on by two independent bodies, the Italian mission, having its centre at Canterbury, and the Celtic mission, in Iona. The bishops who had been sent from one or other of these sources into the several kingdoms of the Heptarchy, gathered a body of clergy about them, with whom they lived in common at the cathedral town; thence they made missionary progress through the towns and villages of the Saxon "bush," returning always to the cathedral as their head-quarters and home. The national churches which sprang from these two sources were kept asunder by some differences of discipline and ceremonial rather than of doctrine. These differences were reconciled at the Council of Hertford, and all the churches recognised Theodore, Archbishop of Canterbury, as the Metropolitan of all England.

To the same archbishop we owe the establishment of the parochial organisation of the Church of England, which has ever since continued. He pointed out to the people the advantage of having the constant ministrations of a regular pastor, instead of the occasional visits of a missionary. He encouraged the thanes to provide a dwelling-house and a parcel of glebe for the clergyman; and permitted that the tithe of each manor—which the thane had hitherto paid into the common church-fund of the bishop—should henceforth be paid to the resident pastor, for his own maintenance and the support of his local hospitalities and charities; and lastly, he permitted each thane to select the pastor for his own manor out of the general body of the clergy. Thus naturally grew the whole establishment of the Church of England; thus each kingdom of the Heptarchy became, in ecclesiastical language, a diocese, each manor a parish; and thus the patronage of the benefices of England became vested in the lords of the manors.

At the same time that a rector was thus gradually settled in every parish, with rights and duties which soon became defined, and sanctioned by law, the bishop continued to keep a body of clergy about him in the cathedral, whose position also gradually became defined and settled.*

The number of clergy in the cathedral establishment became settled, and they acquired the name of canons; they were organised into a collegiate body, with a dean and other officers. The estates of the bishop were distinguished from those of the body of canons. Each canon had his own house within the walled space about the cathedral, which was called the Close, and a share in the common property of the Chapter. Besides the canons, thus limited in number, there gra-

dually arose a necessity for other clergymen to fulfil the various duties of a cathedral. These received stipends, and lodged where they could in the town; but in time these additional clergy also were organised into a corporation, and generally some benefactor was found to build them a quadrangle of little houses within, or hard by, the Close, and often to endow their corporation with lands and livings. The Vicars' Close at Wells is a very good and well-known example of these supplementary establishments. It is a long quadrangle, with little houses on each side, a hall at one end, and a library at the other, and a direct communication with the cathedral. There also arose in process of time many collegiate churches in the kingdom, which resembled the cathedral

establishments of secular canons in every respect, except that no bishop had his see within their church. Some of the churches of these colleges of secular canons were architecturally equal to the cathedrals. Southwell Minster, for example, is not even equalled by many of the cathedral churches. It would occupy too much space to enter into any details of the constitution of these establishments; we will only note that these canons may usually be recognised in pictures by their costume. The most characteristic features were the square cap and the furred amys. The amys was a fur cape worn over the shoulders, with a hood attached, and usually has a fringe of the tails of the fur, or sometimes of little bells, and two long ends in front. In the



accompanying very beautiful woodcut we have a semi-choir of secular canons, seated in their stalls in the cathedral, with the bishop in his stall at the west end. They are habited in surplices, ornamented with needlework, beneath which may be seen their robes, some pink, some blue in colour.* The one in the subsella who is nearly concealed behind a pillar, seems to have his furred amys thrown over the arm of his stall; his right-hand neighbour seems to have his hood on their heads, where it assumes a horned shape, which may be seen in other pictures of canons. The woodcut is part of a full page illumination of the interior of a church, in the Book of Hours of Richard II., in the British Museum (Domit. xvii.).

These powerful ecclesiastical establishments continued to flourish throughout the middle ages; their histories must be sought in Dugdale's "Monasticon," or Britton's "Cathedrals," or the histories of the several cathedrals. In the registers of the cathedrals there exists also a vast amount of unpublished matter, which would supply all the little life-like details that historians usually pass by, but which we need to enable us really to enter into the cathedral life of the middle ages. The world is indebted to Mr. Raine for the publication of such details from the registry of York, in the very interesting "York Fabric Rolls," which he edited for the Surtees Society.

To return to the Saxon rectors. By the end of the Saxon period of our history we find the whole kingdom divided into parishes, and in each a rector resident. Probably the rectors were often related to the lords of the manors, as is natural in the case of family livings; they were not a learned clergy; speaking generally they were a married clergy; in other respects, too, they resisted such asceticism as was characteristic of mediæval monkery as it is of modern

puritanism: they ate and drank like other people, farmed their own glebes, spent a good deal of their leisure in hawking and hunting, like their brothers, and cousins, and neighbours; but their interests were in the people and things of their own parishes, they seem to have performed their clerical functions fairly well, and they were bountiful to the poor; and, in short, they seem to have had the virtues and failings of the country rectors of a hundred years ago.

After the Norman conquest several causes concurred to deprive a large majority of the parishes of the advantage of the cure of a well-born, well-endowed rector, and to supply their places by ill-paid vicars and parochial chaplains. First among these causes we may mention the evil of impropriations, from which so many of our parishes are yet suffering, and of which this is a brief explanation. Just before the Norman conquest there was a great revival of the monastic principle; several new orders of monks had been founded, and the religious feeling of the age set in strongly in favour of these religious communities, which then, at least, were learned, industrious, and self-denying. The Normans founded many new monasteries in England, and not only endowed them with lands and manors, but introduced the custom of endowing them also with the rectories of which they were patrons. They gave the benefice to the convent, and the convent, as a religious corporation, took upon itself the office of rector, and provided a vicar to perform the spiritual duties of the cure. The apportionment of the temporalities of the benefice usually was, that the convent took the great tithe, which formed the far larger portion of the benefice, and gave the vicar the small tithe, and (if it were not too large) the rectory-house and glebe for his maintenance. The position of a poor vicar, it is easy to see, was very different in dignity and emolument and prestige, in the eyes of his parishioners, and in the means of conferring temporal benefits upon them, from that of the old rectors his predecessors in the cure. By the time of the Reformation, about half of the livings of England and Wales had thus become inappropriate to mo-

* Some of the English sees were set up in the monastic churches of monks of various orders; it is with the normal cathedral only that we are at present concerned.

* It will be shown hereafter that secular priests did ordinarily wear dresses of these gay colours, all the ecclesiastical canons to the contrary notwithstanding.

nasteries, cathedral chapters, corporations, guilds, &c.; and since the great tithe was not restored to the parishes at the dissolution of the religious houses, but granted to laymen, together with the abbey-lands, about half the parishes of England are still suffering from this perversion of the ancient Saxon endowments.

Another cause of the change in the condition of the parochial clergy was the custom of papal provisors. The popes, in the thirteenth century, gradually assumed a power of nominating to vacant benefices. Gregory IX. and Innocent IV., who ruled the church in the middle of this century, are said to have presented Italian priests to all the best benefices in England. Many of these foreigners, having preferment in their own country, never came near their cures, but employed parish chaplains to fulfil their duties, and sometimes neglected to do even that. Edward III. resisted this invasion of the rights of the patrons of English livings, and in the time of Richard II. it was finally stopped by the famous statute of *Præmunire* (A.D. 1392).

The custom of allowing one man to hold several livings was another means of depriving parishes of the advantage of a resident rector, and handing them over to the care of a curate. The extent to which the system was carried in the middle ages seems almost incredible; we even read of one man having from four to five hundred benefices.

Another less known cause was the custom of presenting to benefices men who had taken only the minor clerical orders. A glance at the lists of incumbents of benefices in any good county history will reveal the fact that rectors of parishes were often only deacons, sub-deacons, or acolytes.* It is clear that in many of these cases—probably in the majority of them—the men had taken a minor order only to qualify themselves for holding the temporalities of a benefice, and never proceeded to the priesthood at all; they employed a chaplain to perform their spiritual functions for them, while they enjoyed the fruits of the benefice as if it were a lay fee, the minor order which they had taken imposing no restraint upon their living an entirely secular life.† It is clear that a considerable number of priests were required to perform the duties of the numerous parishes whose rectors were absent or in minor orders, who seem to have been called parochial chaplains. The emolument and social position of these parochial chaplains was not such as to make the office a desirable one; and it would seem that the candidates for it were, to a great extent, drawn from the lower classes of the people. Chaucer tells us of his poor parson of a Town, whose description we give below, that

"With him there was a plowman was his brother."

In the Norwich corporation records of the time of Henry VIII. (1521 A.D.), there is a copy of the examination of "Sir William Grene," in whose sketch of his own life, though he was only a pretended priest, we have a curious history of the way in which many a poor man's son did really attain the priesthood. He was the son of a labouring man, learned grammar at the village grammar school for two years, and then went to day labour with his father. Afterwards removing to Boston, he lived with his aunt, partly labour-

ing for his living, and going to school as he had opportunity. Being evidently a clerkly lad, he was admitted to the minor orders, up to that of acolyte, at the hands of "Friar Graunt," who was a suffragan bishop in the diocese of Lincoln. After that he went to Cambridge, where, as at Boston, he partly earned a livelihood by his labour, and partly availed himself of the opportunities of learning which the university offered, getting his meat and drink of alms. At length, having an opportunity of going to Rome, with two monks of Whitby Abbey (perhaps in the capacity of attendant, one Edward Prentis being of the company, who was, perhaps, his fellow-servant to the two monks), he there endeavoured to obtain the order of the priesthood, which seems to have been conferred rather indiscriminately at Rome, and without a "title;" but in this he was unsuccessful. After his return to England, he laboured for his living, first with his brother in Essex, then at Cambridge, then at Boston, then in London. At last he went to Cambridge again, and by the influence of Mr. Coney, obtained of the Vice-Chancellor a licence under seal to collect subscriptions for one year towards an exhibition to complete his education in the schools, as was often done by poor scholars. Had he obtained money enough, completed his education, and obtained ordination in due course, it would have completed the story in a regular way. But here he fell into bad hands, forged first a new poor scholars' licence, and then letters of orders, and then wandered about begging alms as an unfortunate, destitute priest; he may furnish us with a type of the idle and vagabond priests, of whom there were only too many in the country, and of whom Sir Thomas More says, "The order is rebuked by the priests' begging and lewd living, which either is fain to walk at rovers, and live upon trentals (thirty days' masses), or worse, or to serve in a secular man's house."‡ The sketch is given at length in the note below.†

* "Dialogue on Heresies," book iii. c. 12.

† "Norwich Corporation Records." Sessions Book of 12th Henry VIII. Memorandum.—That on Thursday, Holyrood Eve, in the xijth of King Henry the VIII., Sir William Grene, being accused of being a spy, was examined before the mayor's deputy and others, and gave the following account of himself:—"The same Sir William saith that he was borne in Boston, in the countie of Lincoln, and about xvij yeres nowe paste or there about, he dwelld with Stephen at Grene, his father at Wantlet, in the saide countie of Lincoln, and lerned gramer by the space of ij yeres; after that by v or vi yeres used labour with his said father, sometime in husbandrie and other wiles with the longe sawe; and after that dwelling in Boston at one Genet a Grene, his aunte, used labour and other wiles goyng to scole by the space of ij yeres, and in that time receyved benet and accolet [the first tonsure and acolyte] in the freres Austens in Boston of one frere Graunt ("Frere Graunt" was William Grant, titular Bishop of Pavada, in the province of Constantinople. He was Vicar of Redgewell, in Essex, and Suffragan of Ely, from 1516 to 1525.—*Stubbs's Registrum Sacrum Anglicanum*), then beyng suffragan of the diocese of Lincoln; after that dwelling within Boston wt. one Mr. Williamson, merchaunt, half a yere, and after that dwelling in Cambridge by the space of half a yere, used labour by the day beyng of ale and pekyng of saffron, and sometime going to the colleges, and gatte his mete and drynke of almes; and aft that the same Sir William, with ij monks of Whitby Abbey, and one Edward Prentis, went to Rome, to thentent for to have ben made p'st, to which order he could not be admitted; and after abiding in Larkington, in the countie of Essex, used labour for his levying wt. one Thom. Grene his broder; and after that the same Sr. Will. cam to Cambridge, and ther teried iij or v wekes, and gatte his levying of almes; and after, dwelling in Boston, agen laboured with dyva persones by vij or viij wekes; and after that dwelling in London, in Holborn, with one Rickerby, a fustian dyer, about iij wekes, and after that the same William resorted to Cambridge, and ther met agen wt. the said Edward Prentis; and at instance and labour of one Mr. Cony, of Cambridge, the same Will. Grene and Edward Prentis opteyned a licence for one year of Mr. Cappes, than being depute to the Chancellor of the said univ'sitie, under his seal of office, wherby the same Will. and Edward gathered together in Cambridgeshire releaff toward ther exhibicion to scole by the space of vij wekes, and after that the said Edward departed from the company of the same William. And shortly after that, one Robert Draper, scoler, borne at Feltham, in the countie of Lincoln, accompanied wt. the same Willm., and they forged and made a newe licence, and putte therin ther bothe names, and the same sealed wt. the seals of the other licence granted to the same Will. and Edward as is aforesaid, by which forged licence the same Will. and Robt. gathered in Cambridgeshire and other shires. At Coventre the same Will. and Robt. caused one Knolles, a tycker, dwelling in Coventre, to make for them a case of tynne mete for a seale of a title which the same Robt. Draper holdde of Makby Abbey. And after that the same Willm. and Robt. cam to Cambridge, and ther met wt. one Sr. John Manthorp, the which hadde ben lately before at Rome, and ther was made a prest; and the same Robert Draper copied out the bulle of orders of deken, subdeken, and p'stchod for the same Willm.; and the same Willm. toke waxe, and leyed p'st to the

Besides the rectors and vicars of parishes, there was another class of beneficed clergymen in the middle ages, who gradually became very numerous, viz., the chantry priests. By the end of the ante-Reformation period, there was hardly a church in the kingdom which had not one or more chantries founded in it, and endowed for the perpetual maintenance of a chantry priest, to say mass daily for ever for the soul's health of the founder and his family. The churches of the large and wealthy towns had sometimes ten or twelve such chantries. The chantry chapel was sometimes built on to the parish church, and opening into it; sometimes it was only a corner of the church screened off from the rest of the area by open-work wooden screens. The chantry priest had sometimes a chantry-house to live in, and estates for his maintenance, sometimes he had only an annual income, charged on the estate of the founder. The chantries were suppressed, and their endowments confiscated, in the reign of Edward VI., but the chantry chapels still remain as part of our parish churches, and where the parclose screens have long since been removed, the traces of the chantry altar are still very frequently apparent to the eye of the ecclesiastical antiquary. Sometimes more than one priest was provided for by wealthy people. Richard III. commenced the foundation of a chantry of one hundred chaplains, to sing masses in the cathedral church of York. The chantry-house was begun, and six altars were erected in York Minster, when the king's death at Bosworth Field interrupted the completion of the magnificent design.*

We have next to add to our enumeration of the various classes of the mediæval clergy another class of chaplains, whose duties were very nearly akin to those of the chantry priests. These were the guild priests. It was the custom throughout the middle ages for men and women to associate themselves in religious guilds, partly for mutual assistance in temporal matters, but chiefly for mutual prayers for their welfare while living, and for their soul's health when dead. These guilds usually maintained a chaplain, whose duty it was to celebrate mass daily for the brethren and sisters of the guild. These guild priests must have been numerous, e.g., we learn from Blomfield's "Norfolk," that there were at the Reformation ten guilds in Windham Church, Norfolk, seven at Hingham, seven at Swaffham, seventeen at Yarmouth, &c. Moreover, a guild, like a chantry, had sometimes more than one guild priest. Leland tells us the guild of St. John's, in St. Botolph's Church, Boston, had ten priests, "living in a fayre house at the west end of the parish church yard." In St. Mary's Church, Lichfield, was a guild which had five priests.†

The rules of some of these religious guilds may be found in Stow's "Survey of London," e.g., of St. Barbara's guild, in the Church of St. Katherine, next the Tower of London, in Book ii. p. 7 of Hughes' Edition.

We find bequests to the guild priests, in common with other chaplains, in the ancient wills, e.g., in 1541, Henry Waller, of Richmond, leaves "to every gylde prest of thys town, vid. y^r ar at my beryall."—*Richmond Wills*.

Dr. Rock ("Church of our Fathers," ii. 408, note) says, "Besides this, every guild priest had to go on Sundays and holy days, and help the priests in the parochial services of the church in which his guild kept their altar. All chantry priests were bidden by our old English canons to do the same." The brotherhood priest of the guild of the Holy Trinity, at St. Botolph's, in London, was required to be "meke and obedient unto the qu'er in alle divine servyses duryng hys time, as custome is in the citey amonge alle other p'sts." Sometimes a chantry priest was specially required by his foundation deed to help in the cure of souls in the parish, as in the case of a chantry founded in

prynte of the seale of the title that the said Robert had a Makby aforesaid, and led the same forged seale in the case of tynne aforesaid, and with labels festned ye same to his said forged bull. And sithen the same Willm. hath gathered in dyvers shires, as Northampton, Cambridge, Suffolk, and Norfolk, alway shewing and feyning hymself that he hadde ben at Rome, and ther was made preste, by whom whereof he hath receyved almes of dyvers and many persones."—*Norfolk Archaeology*, vol. iv. p. 342.

* York Fabric Rolls, p. 87, note.

† "Church of our Fathers," ii. 441.

* Here is a good example from Baker's "Northamptonshire":—

Broughton Rectory: Richard Meyreul, sub-deacon, presented in 1243. Peter de Vileston, deacon, presented in 1346-7; though still only a deacon, he had previously been rector of Cottisbrook from 1342 to 1345.

Matthew Paris tells us that, in 1252, the beneficed clergy in the diocese of Lincoln were urgently persuaded and admonished by their bishop to allow themselves to be promoted to the grade of priesthood, but many of them refused.

The thirteenth Constitution of the second General Council of Lyons, held in 1274, ordered curates to reside and to take priests' orders within a year of their promotion; the lists above quoted show how inoperative was this attempt to remedy the practice against which it was directed.

† A writer in the "Christian Remembrancer" for July, 1856, says,—"During the fourteenth century it would seem that half the number of rectories throughout England were held by acolytes unable to administer the sacrament of the altar, to hear confessions, or even to baptise. Presented to a benefice often before of age to be ordained, the rector preferred to marry and to remain a layman, or at best a clerk in minor orders. . . . In short, during the time to which we refer rectories were looked upon and treated as lay fees."

St. Mary's, Maldon, and Little Bentley, Essex;* sometimes the chantry chapel was built in a hamlet at a distance from the parish church, and was intended to serve as a parish of ease, and the priest as an assistant curate, as at Foulness Island and Bitternay, both in Essex. But it is very doubtful whether the chantry priests generally considered themselves bound to take any share in the parochial work of the parish.†

In the absence of any cure of souls, the office of chantry or guild priest was easy, and often lucrative; and we find it a common subject of complaint, from the fourteenth to the sixteenth centuries, that it was preferred to a cure of souls, and that even they who were parochial incumbents were apt to leave their parishes in the hands of a parochial chaplain, and seek for themselves a chantry or guild, or one of the temporary engagements to celebrate annals, of which there were so many provided by the wills of which we shall shortly have to speak. Thus Chaucer reckons, among the virtues of his poore parson, that—

"He set not his benefice to hire,
And let his shepe accomber in the mire,
And runne to London to Saint Poule's,
To seek him a chauntry for soules,
Or with a brotherhood to be with-held,
But dwelt at home, and kepte well his fold."

So also Piers Ploughman—

"Parsons and parishe preistes,
Pleynd hem to the bisshope,
That hire parishes weren povere
Sith the pestilence tyme,
To have a licence and leve
At London to dwelle,
And synge ther for symonie,
For silver is swete."

And what satirical poets thus sing in popular verse, Archbishop Islip says in sober earnest, in his "Constitutions":—"We are certainly informed, by common fame and experience, that modern priests, through covetousness and love of ease, not content with reasonable salaries, demand excessive pay for their labours, and receive it; and do so despite labour and study pleasure, that they wholly refuse, as parish priests, to serve in churches or chapels, or to attend the cure of souls, though fitting salaries are offered them, that they may live in a leisurely manner, by celebrating annals for the quick and dead; and so parish churches and chapels remain unofficial, destitute of parochial chaplains, and even proper curates, to the grievous danger of souls."

Besides the chantry priests and guild priests, there was a great crowd of priests who gained a livelihood by taking temporary engagements to say masses for the souls of the departed. Nearly every will of the period we are considering provides for the saying of masses for the soul of the testator. Sometimes it is only by ordering a fee to be paid to every priest who shall be present at the funeral, sometimes by ordering the executors to have a number of masses, varying from ten to ten thousand, said as speedily as may be; sometimes by directing that a priest shall be engaged to say mass for a certain period, varying from thirty days to forty or fifty years. These casual masses formed an irregular provision for a large number of priests, many of whom performed no other clerical function, and too often led a dissolute as well as an idle life.

Another numerous class of the clergy were the domestic chaplains. Every nobleman and gentleman had a private chapel in his own house, and an ecclesiastical establishment attached, proportionate to his own rank and wealth. In royal houses and those of the great nobles, this private establishment was not unfrequently a collegiate establishment, with a dean and canons, clerks, and singing men and boys, who had their church and quadrangle within the precincts of the castle, and were maintained by ample endowments. The establishment of the royal chapel of St. George, in Windsor Castle, is, perhaps, the only remaining example. The household book of the Earl of Northumberland gives us very full details of his chapel establishment, and of their duties, and of the emoluments which they received in money and kind. They consisted of a dean, who was to be a D.D. or LL.D. or B.D., and ten

other priests, and eleven gentlemen and six children, who composed the choir. But country gentlemen of wealth often maintained a considerable chapel establishment. Henry Machyn, in his diary,* tells us, in noticing the death of Sir Thomas Jarmyn, of Rushbrooke Hall, Suffolk, in 1552, that "he was the best housekeeper in the county of Suffolk, and kept a goodly chapel of singing men." Knights and gentlemen of less means, or less love of goodly singing men, were content with a single priest as chaplain. Even wealthy yeoman and tradesmen had their domestic chaplain. Sir Thomas More says,† there was "such a rabel (of priests), that every mean man must have a priest in his house to wait upon his wife, which no man almost lacketh now." The chapels of the great lords were often sumptuous buildings, erected within the precincts, of which St. George's, Windsor, and the chapel within the Tower of London may supply examples. Smaller chapels erected within the house were still handsome and ecclesiastically-designed buildings, of which examples may be found in nearly every old castle and manor house which still exists.‡ These chapels were thoroughly furnished with vessels, books, robes, and every usual ornament, and every object and appliance necessary for the performance of the offices of the church, with a splendour proportioned to the means of the master of the house. Minute catalogues and descriptions of the furniture of these domestic chapels may be found in the inventories attached to ancient wills.§

We shall give hereafter a picture of one of these domestic chaplains, viz., of Sir Roger, chaplain of the chapel of the Earl of Warwick at Flamstead. There is a picture of another chaplain of the Earl of Warwick in the Life of R. Beauchamp, Earl of Warwick (Julius E. IV.), where the earl and his chaplain are represented sitting together at dinner.

Besides the clergy who were occupied in these various kinds of spiritual work, there was also a great number of priests engaged in secular occupations. Bishops were statesmen, generals, and ambassadors; employing suffragan bishops in the work of their dioceses. Priests were engaged in many ways in the king's service, and in that of noblemen and others. Piers Ploughman says:—

"Somme serve the kyng,
And his silver tellen,
In cheker and in chancelrie,
Chalangen his dettes,
Of wardes and of wardemotes,
Weyves and theyves.
And some serve as servantz,
Londes and Ladies,
And in stede of stywardes,
Sitten and demen."

* Edited by Mr. Gough Nichols for the Camden Society.

† "Dialogue of Heresies," iii. c. 12.

‡ Mr. J. H. Parker read a paper at Peterborough in 1862, on the "Domestic Chapels of Northants."

§ From the Household Book of the Earl of Northumberland, we gather that the chapel had three altars, and that my lord and my lady had each a closet, i.e., an oratory, in which there were other altars. The chapel was furnished with hangings, and had a pair of organs. There were four antiphoners and four grails—service books—which were so famous for their beauty, that, at the earl's death, Wolsey intimated his wish to have them. We find mention, too, of the suits of vestments and single vestments, and copes and surplices, and altar cloths for the five altars. All these things were under the care of the yeoman of the vestry, and were carried about with the earl at his removals from one to another of his houses. Of the inventories to be found in wills, we will give only two of the chapels of country gentlemen. Rudolph Adiray, Esq., of Colwick ("Testamenta Eboracensia," p. 30), Nottinghamshire, A.D. 1429, leaves to Alan de Cranwill, his chaplain, a little missal and another book, and to Elizabeth his wife "the chalice, vestment, with two candelabra of laton, and the little missal, with all other ornaments belonging to my chapel." In the inventories of the will of John Smith, Esq., of Blackmore, Essex, A.D. 1543, occur:—"In the chappell chamber—Item a long settle yoynd. In the chappell—Item one auter of yoyner's worke. Item a table with two leaves of the passion gilt. Item a long settle of waynscott. Item a bell hanging over the chapel. Chappell stuff, copes, and vestments three. Auter fronts foure. Corporall case one; and dyvers peeces of silk necessary for cussheons v. Thomas Smith (to have) as moche as wyll serve his chappell, the residue to be sold by myn executours." The plate and candlesticks of the chapel are not specially mentioned; they are probably included among the plate which is otherwise disposed of, and "the xliij latyn candlestyckes of dyvers sorts," elsewhere mentioned.—Essex Archaeological Society's Transactions.

¶ See the Rev. W. Stubbs's learned and laborious "Registrum Sacrum Anglicanum," which gives a list of all the suffragan (as well as the diocesan) bishops of the Church of England.

The domestic chaplains were usually employed more or less in secular duties. Thus, of the eleven priests in the chapel of the Earls of Northumberland, such services are regularly allotted to them; one was surveyor of my lord's lands, and another my lord's secretary. Mr. Christopher Pickering, in his will (A.D. 1542), leaves to "my sarvands John Dobson and Frances, xx. s. a-peece, besydes ther wages; also I gyve unto Sir James Edwarde my sarvand," &c.; and one of the witnesses to the will is "Sir James Edwarde, preste," who was probably Mr. Pickering's chaplain.* Sir Thomas More says, every man has a priest to wait upon his wife, and in truth the chaplain seems to have often performed the duties of a superior gentleman usher. Nicholas Blackburn, a wealthy citizen of York, and twice Lord Mayor, leaves (A.D. 1431-2) a special bequest to his wife "to find her a gentlewoman, and a priest, and a servant."† Lady Elizabeth Hay leaves bequests in this order, to her son, her chaplain, her servant, and her maid.‡

It is necessary, to a complete sketch of the subject of the secular clergy, to notice, however briefly, the minor orders, which have so long been abolished in the reformed Church of England, that we have forgotten their very names. There were seven orders through which the clerk had to go, from the lowest to the highest step in the hierarchy. The Pontifical of Archbishop Egbert gives us the form of ordination for each order; and the ordination ceremonies and exhortations show us very fully what were the duties of the various orders, and by what costume and symbols of office we may recognise them. But these particulars are brought together more concisely in a document of much later date, viz., in the account of the degradation from the priesthood of Sir William Sawtre, for heresy, in the year 1400 A.D., and a transcript of it will suffice for our present purpose. The archbishop, assisted by several bishops, sitting on the bishop's throne in St. Paul's—Sir William Sawtre standing before him in priestly robes—proceeded to the degradation as follows:—"In the name, &c., we, Thomas, &c., degrade and depose you from the order of priests, and in token thereof we take from you the paten and the chalice, and deprive you of all power of celebrating mass; we also strip you of the chasuble, take from you the sacerdotal vestment, and deprive you altogether of the dignity of the priesthood. Thee also, the said William, dressed in the habit of a deacon, and having the book of the gospels in thy hands, do we degrade and depose from the order of deacons, as a condemned and relapsed heretic; and in token hereof we take from thee the book of the gospels, and the stole, and deprive thee of the power of reading the gospels. We degrade thee from the order of subdeacons, and in token thereof take from thee the albe and maniple. We degrade thee from the order of an acolyth, taking from thee in token thereof this small pitcher and taper staff. We degrade thee from the order of an exorcist, and take from thee in token thereof the book of exorcisms. We degrade thee from the order of reader, and take from thee in token thereof the book of divine lessons. Thee also, the said William Sawtre, vested in a surplice as an ostiary, do we degrade from that order, taking from thee the surplice and the keys of the church. Furthermore, as a sign of actual degradation, we have caused the crown and clerical tonsure to be shaved off in our presence, and to be entirely obliterated like a layman; we have also caused a woollen cap to be put upon thy head, as a secular layman."

The word *clericus*—clerk—was one of very wide and rather vague significance, and included not only the various grades of clerks in orders, of whom we have spoken, but also every man who followed any kind of occupation which involved the use of reading and writing; finally, every man who could read might claim the "benefit of clergy," the legal immunities of a clerk. The word is still used with the same comprehensiveness and vagueness of meaning. Clerk in orders is still the legal description of a clergyman; and men whose occupation is to use

* Newcourt's "Repertorium."

† Johnson's "Canons," ii. 421. Ang. Cath. Lib. Edition.

‡ Johnson's "Canons," ii. 421.

* "Richmondshire Wills," p. 34.

† "Test. Ebor." ii. 20.

‡ Ibid., p. 39.

the pen are still called clerks, as lawyer's clerks, merchant's clerks, &c. It will be noticed that our clerk has received the clerical tonsure, and was therefore probably in minor orders. In the following cut an abbot is presenting such a clerk



to the bishop for ordination. Clerks were often employed in secular occupations; for example, Alan Middleton, who was employed by the convent of St. Alban's to collect their rents, and who is represented in the accompanying picture, from



their "Catalogus Benefactorum" (Nero D. vii., British Museum). Chaucer gives us a charming picture of a poor clerk of Oxford, who seems to have been a candidate for holy orders, and is therefore germane to our subject:—

"A clerke there was of Oxforde also,
That unto logike hadde long ygo,
As lene was his horse as is a rake,
And he was not ryht fat, I undertake,
But looked holwe and thereto soberly.
Ful thredbare was his overest courtsey,*
For he hadde gotten him yet no benefice,
Ne was nought worldly to have an office.
For him was lever han at his beddes hed
A twenty bokis, clothed in black or red,
Of Aristotle and his philosophie,
Than robes riche, or fidel or sautrie.
But all be that he was a philosophe,
Yet hadde he but littel gold in cofre,
But all that he might of his frendes hente,
On bokis and on lerning he it spente;
And besely gan for the soules praye
Of hem that yave him wherewith to scholaie,
Of studie toke he moste cure and hede.
Not a word spake he more than was nede,
And that was said in forme and reverence,
And short and quike, and ful of high sentence.
Souning in moral vertue was his speche,
And gladly wolde he lerne and gladly teche."

We give a typical representation of the class from one of the characters in a Dance of Death at the end of a Book of the Hours of the Blessed Virgin Mary, in the British Museum. It is described beneath as "Un Clerc."

One of this class was employed by every parish to perform certain duties on behalf of the parishioners, and to assist the clergyman in certain functions of his office. The parish clerk is the

* Outer short cloak.
† Was not sufficiently a man of the world to be fit for a secular occupation.
‡ Obtain.

§ To pursue his studies.

only one still remaining of all the inferior ecclesiastical officials who once peopled our parish churches. Many of our readers will probably be



surprised to hear that the office is an ancient one: we shall, therefore, give a few original extracts, which throw light on the subject.

In the wills he frequently has a legacy left, together with the clergy—e.g., "Item I leave to my parish vicar iij*s*. iij*d*. Item I leave to my parish clerk xij*d*. Item I leave to every chaplain present at my obsequies and mass [iij*d*." (Will of John Brompton, of Beverly, merchant, 1443.)* Elizabeth del Hay, in 1434, leaves to "every priest ministering at my obsequies vi*d*.; to every parish clerk iij*d*.; to minor clerks to each one i*d*."† Hawisia Aske, of York, in 1450-1 A.D., leaves to "the parish chaplain of St. Michael iij*s*. iij*d*.; to every chaplain of the said church xx*d*.; to the parish clerk of the said church xx*d*.; to the sub-clerk of the same church x*d*."‡ John Clerk, formerly chaplain of the chapel of the Blessed Mary Magdalen, near York, in 1449, leaves to "the parish chaplain of St. Olave, in the suburbs of York, xij*d*.; to each of the two chaplains of the said church being present at my funeral and mass iij*d*.; to the parish clerk of the said church iij*d*.; to the sub-clerk of the said church i*d*.; among the little boys of the said church wearing surplices iij*d*., to be distributed equally."§ These extracts serve to indicate the clerical staff of the several churches mentioned.

From other sources we learn what his duties were. In 1540 the parish of Milend, near Colchester, was presented to the archdeacon by the rector, because in the said church there was "nother clerke nor sexten to go wite him in tyme of visitacion [of the sick], nor to helpe him say masses, nor to ryng to servyce."|| And in 1543 the Vicar of Kelvedon, Essex, complains that there is not "caryed holy water,¶ nor ryngyng to evensonge accordyng as the clerke shuld do, with other duties to him belongyng."** In the York presentations we find a similar complaint at Wyghton in 1472; they present that the parish clerk does not perform his offices as he ought, because when he ought to go with the vicar to visit the sick, the clerk absents himself, and sends a boy with the vicar.†† At St. Mary, Bishophill, York, the clerk might be a married man, for in 1416 Thomas Curtas, parish clerk of the parish of St. Thomas the Martyr, is presented, because with his wife he has hindered, and still hinders, the parish clerk of St. Mary [in which parish he seems to have lived] from entering his house on the Lord's days with holy water, as is the custom of the city. Also it is complained that the said Thomas and his wife refuse to come to hear divine service at their parish church, and withdraw their oblations.‡‡ At Wyghton, in 1510, they find "a faut with our parish clerk yt he hath not done his dewtee to ye kirk, yt is to say,

* "Test. Ebor.," vol. ii. p. 98.

† Ibid., vol. ii. p. 38.

‡ Ibid., vol. ii. p. 143.

§ Ibid., vol. ii. p. 149.

|| Archdeacon Hale's "Precedents in Criminal Causes," p. 113.

¶ From the duty of carrying holy water, mentioned here and in other extracts, the clerk derived the name of *aqua bayulus*, by which he is often called, e.g., in many of the places in Archdeacon Hale's "Precedents in Criminal Causes."

** Ibid., p. 122.

†† York Fabric Rolls, p. 257.

‡‡ York Fabric Rolls, p. 248.

ryngyng of ye morne bell and ye evyn bell; and also another fawt [which may explain the former one], he fyndes yt pour mene pays hym not his wages."* At Cawood, in 1510 A.D., we find it the duty of the parish clerk "to keepe ye klok and ryng corfer [curfew] at dew tymes appointed by ye parriah, and also to ryng ye day bell."† He had his desk in church near the clergyman, perhaps on the opposite side of the chancel, as we gather from a presentation from St. Maurice, York, in 1416, that the desks in the choir on both sides, especially where the parish chaplain and parish clerk are accustomed to sit, need repair.‡ A story in Matthew Paris§ tells us what his office was worth: "It happened that an agent of the pope met a petty clerk of a village carrying water in a little vessel, with a sprinkler and some bits of bread given him for having sprinkled some holy water, and to him the deceitful Roman thus addressed himself: 'How much does the profit yielded to you by this church amount to in a year?' To which the clerk, ignorant of the Roman's cunning, replied, 'To twenty shillings I think;' whereupon the agent demanded the per-centage the pope had just demanded on all ecclesiastical benefices. And to pay that small sum this poor man was compelled to hold schools for many days, and by selling his books in the precincts, to drag on a half-starved life." The parish clerks of London formed a guild, which used to exhibit miracle plays at its annual feast on the green, in the parish of St. James, Clerkenwell. The parish clerks always took an important part in the conduct of the miracle plays; and it was natural that when they united their forces in such an exhibition on behalf of their guild the result should be an exhibition of unusual excellence. Stow tells us that in 1391 the guild performed before the king and queen and whole court three days successively, and that in 1409 they produced a play of the creation of the world, whose representation occupied eight successive days. Chaucer has not failed to give us, in his wonderful gallery of contemporary characters, a portrait of the parish clerk:—

"Now was ther of that church a parish clerk,
The which that was ycleped Absolon.
Crulle was his here, and as the gold it shon,
And strouted as a fenne large and brode;
Ful streight and even lay his jolly shode.
His rode¶ was red, his eyen grey as goos,
With Fowles windowes coven on his shooes.
In hosen red he went ful fetisly,**
Yclast he was ful smod and proprely,
All in a kirtle of a light waget,††
Ful faire and thicke ben the pointes set.
An' therupon he had a gay surpise,
As white as is the blossome upon the rose.
A mery child he was, so God me save,
Wel coude he laten blod, and clippe, and shave,
And make a chartre of lond and a quittance;
In twenty manere coude he trip and dance,
(After the scole of Oxenforde tho)
And playen songes on a smal ribible,
Therto he song sometime a loud quynille,
And as wel coude he play on a giterne.
In all the toun n'as breuhous ne tavernne
That he ne visited with his solas,
Ther as that any galliard tapstere was.
This Absolon, that joly was and gay,
Goth with a censor on the holy day,
Censing the wives of the parish faste,†††
And many a lovely loke he in hem caste.

Sometime to shew his lightnesse and maistrie,
He placeth Herode on a scaffold hie."

We have incidentally mentioned so many things which are not creditable to the character of the mediæval clergy, that it seems only just that we should remind the reader that there were good and holy men among them; and we cannot better counterbalance the unfavourable impression produced by preceding extracts, than by quoting, in conclusion of this first part of our subject, Chaucer's beautiful description of the poor parson of a town, who was one of his immortal band of Canterbury Pilgrims:—

"A good man there was of religioun,
That was a poure PERSONE of a toun;
But riche he was of holy thought and werk,
He was also a lerned man, a clerk,
That Criste's gospel trewely wolde preche,
His parishens devoutly wolde he teche.
Benign he was and wonder diligent,
And in adversite ful patient."

* York Fabric Rolls, p. 265. † Ibid., p. 266.

‡ Ibid., p. 248.

§ Hair.

** Neatly.

†† As the parish clerk of St. Mary, York, used to go to the people's houses with holy water on Sundays.

††† Bohn's Edition, ii., 388.

††† Complexion.

††† Watchet, a kind of cloth.

A SPANISH LADY.

Velasquez, Painter. Leroux, Engraver.

From the Spanish peasants of Murillo, as exemplified in the engravings introduced into our two preceding numbers, to the *Donnas* of Velasquez, as typified in that of the Spanish Lady, there is a wide line of demarkation, though each is admirable in its way. The respective class of works may also be taken as examples characteristic of these great artists respectively. Murillo's genius never developed itself in the refined manner that pervades all the works of Velasquez, not even in his pictures of sacred Art; noble as these are in composition and colour, they are inferior in dignity of expression and in religious feeling to those of his elder contemporary, who was also his master; at least, Murillo was greatly indebted for counsel and advice to Velasquez, in whose studio he worked for a considerable time.

Certainly there is little or nothing in the face of the lady whose portrait is here given, that conveys the least idea of the personal beauty which distinguishes the females of Spain, especially those of the higher classes; the features, either separately or collectively, are not gracefully moulded, and the eyes are rather soft and languid than bright and fiery; but there is a quiet dignity about the whole figure that bespeaks the lady, and her costume is rich, becoming, and elegant. The name of the original has been lost, but there is no doubt of her having belonged to the aristocratic class of her country.

Velasquez's portraits are as fine as any age or school has produced; they are numerous in England, including several of his friend and patron Philip IV.; the best of the latter is that in the possession of the Duke of Hamilton, at Hamilton Palace; in this the king is represented standing, in a black dress trimmed with silver, and holding in his hand a paper on which is inscribed "Velasquez." In the collection of Mr. Wells, of Red-leaf, there was, before its dispersion in 1848, a noble full-length portrait of the Infant Don Balthazar Carlos, also habited in a rich black dress ornamented with silver; his right hand resting on the back of a chair, the left on the hilt of his sword.

We have also in England several of Velasquez's other works; conspicuous among which are his celebrated 'Water-seller of Seville,' in the gallery of the Duke of Wellington, at Apsley House; the 'Boar-Hunt at the Pardo,' formerly in the Royal Gallery, Madrid, and presented by Ferdinand VII., to Lord Cowley, who sold it to the trustees of the National Gallery for £2,200. In the collection of the Duke of Sutherland is 'St. Francis Borgia arriving at the Jesuits' College,' a composition of eight life-size figures.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—We have received a priced list of the pictures sold at the late exhibition of the West of Scotland Academy; but the statement is not by any means promising. Sixty-three paintings and drawings met with a sale at an aggregate cost of about £566, or about £9 each. Two pictures only realised 25 gs. each. This result shows either that the exhibition was of an inferior character, or that the most important works could not find purchasers.

BIRMINGHAM.—The Society of Artists established in this town opened its annual exhibition on the 1st of September. The collection of works is exceedingly good, enriched as it is with many valuable contributions from the galleries of Mr. Gillott, Mr. S. Cartwright, Mr. T. Pemberton, Mr. T. Burnand, Miss Ryland, and other well-known collectors resident in the locality. As a matter of course, in these provincial exhibitions, not a few of the works hung here have been seen in the public galleries of London, and have, at intervals more or less long, passed out of the hands of the painters. The principal pictures in the various rooms include 'The Eve of the Deluge,' W. Linnell; 'Christ Blessing Little Children,' H. Le Jeune, A.R.A.; 'The First Scene of Sorrow,' J. Sant, A.R.A.; 'St. Valentine's Morning,' J. C. Horsley, A.R.A.; 'Milan Cathedral,' David Roberts, R.A.; 'An Autumnal Evening,' V. Cole; 'The Silken

Gown,' T. Faed, A.R.A.; 'Hogarth's Studio, 1739,' E. M. Ward, R.A.; 'Phœbus Rising from the Sea,' F. Danby, R.A.; 'Catalan Bay, Rock of Gibraltar,' E. W. Cooke, R.A.; 'Roast Pig,' T. Webster, R.A.; 'Lady and Peacocks,' F. Leighton, A.R.A.; 'Street Scene in Cairo,' W. Muller; 'The Grape Gatherer,' W. C. T. Dobson, A.R.A.; 'Idleness' and 'Industry,' C. W. Cope, R.A.; 'For the last Time,' and 'Half the World knows not how the other Half lives,' Miss E. Osborn; 'The Ladr Bridge,' T. Syer; 'View in Cumberland,' H. Moore; 'Pilgrims listening to the singing of the Anthem,' G. Cattermole; 'Gennaro,' G. F. Watts; 'The Breakwater of Porlock Weir, North Somerset,' E. W. Cooke, R.A.; 'The Coquette and the Devotee,' C. Lucy; 'The Pathway to the Shrine,' J. A. Houston, R.S.A.; 'Carriage and Pair,' Miss E. Osborn; 'Doubtful Guides,' G. Cattermole; 'A French fishing Lugger off Portet,' E. Hayes, R.H.A.; 'Highland Loch, Evening,' J. A. Houston, R.S.A.; 'Christ Blessing Little Children,' H. Tidey; 'Garibaldi's Landing in Sicily,' Carl Werner; 'Beeston Castle, Cheshire,' David Cox, Sen.; and a portion of the series of studies of pictures painted by G. Smith. The contributions by the local artists are highly creditable; Mr. Charles Burt has several specimens, the best of which is 'On the Mountains, Barmouth, North Wales.' Mr. H. Harris, Mr. Sebastian Evans, Mr. C. W. Radclyffe, Mr. Howard Harris, Mr. H. H. Horsley, Mr. P. Deakin, Mr. J. Steeple, and Mr. C. W. Bragg are among the principal contributors. Portrait pictures are well represented, but, as usual, of very unequal merit. We may, however, point out Mr. Rodin's 'Portrait of Professor Chamberlain,' and Mr. R. Buckner's portrait of 'The Lady Marian Alford.' Mr. Allen E. Everitt's skill in depicting 'interiors' is manifested in several specimens, the most interesting and faithful of which are 'The Old Manor House at Stokesay, near Ludlow—Moonlight,' and 'Buddesley Clinton, Warwickshire,' the ancient ancestral hall of Mr. Marmion Farers, one of the co-heirs to the barony of Marmion. In the water-colour room Messrs. Martin and Chamberlain exhibit the 'Design for the Albert Memorial, as approved by the committee, and now about to be erected in Birmingham.'

BARNSELY.—A statue of the late Joseph Locke, M.P., F.R.S., is to be erected in the Locke Park, Barnsley, to which town he was a munificent benefactor. The work is in the hands of Baron Marchetti, who has recently paid a visit to the place, to select a suitable site for it.

HEREFORD.—The memorial statue of the late Right Hon. Sir G. Cornewall Lewis, M.P., by Baron Marchetti, placed in front of the Shire Hall in this city, was "inaugurated" with suitable ceremony on the 3rd of last month, Viscount Palmerston taking a prominent part in the proceedings. The figure is cast in bronze, and is of heroic size; it represents the statesman standing with his arms folded across his breast; the face is characterised by a calm, dignified expression, and the pose is easy and graceful. Few persons, it may be presumed, however they may be opposed to the political party to which Sir Cornewall Lewis adhered, will demur, generally, to the inscription placed on the pedestal, which records him to have been "a wise and honest statesman, a profound scholar, and a firm and kind friend."

LIVERPOOL.—The Liverpool Academy and the Society of the Fine Arts having now united their forces under the name of the Liverpool Institution of Fine Arts, opened their exhibition on the 3rd of September. We hear the collection of pictures is excellent, but must defer any report of it till next month.

MANCHESTER.—The annual exhibition of the Royal Manchester Institution opened last month with seven hundred and twenty paintings and drawings, and twenty-one examples of sculpture. Of the former, fifty-three works were lent by owners resident in the neighbourhood and elsewhere, Messrs. Worthington—honorary secretary of the Institution—Mr. Pender, Mrs. Leech, Mr. Siltzer, Mr. Tattersall, Mr. Entwistle, Mr. Lyon, Mr. Gambart, Messrs. Agnew and Sons, and others. These contributed pictures included 'The Critics,' by Decamps; 'Nuns leaving the Cloisters,' H. Leys; 'The Wayfarers,' E. Frère; 'The Coast at Scheveling,' E. W. Cooke, R.A.; 'After a Storm,' and 'The Wreck Ashore,' C. Stanfield, R.A.; 'The Reception of the Emperor Napoleon III. at Genoa after the Italian Campaign,' the large painting by Gudin, belonging to the Emperor, and lately hung in the French Gallery, Pall Mall; 'Milking Time in the Highlands,' and 'Sheep and Cattle,' by T. S. Cooper, A.R.A.; 'Near Llanelly, South Wales,' W. Müller; 'The Pet Rabbits,' W. Collins, R.A.; 'Summer Time,' T. Creswick, R.A., and T. Faed, A.R.A.; 'The Harvest Field,' J. Linnell; 'Samson Betrayed,' F. R. Pickersgill, A.R.A.; 'Leisure Hours,' J. E. Millais, R.A.; 'A Salmon Cruise on the Awe, Argyleshire,' F. R.

Lee, R.A.; 'The Cathedral and Square of St. Mark's, Venice,' D. Roberts, R.A.; 'Football,' and 'The Draught Players,' T. Webster, R.A., &c. &c. Of the artists who contribute we notice only two names of high note, Mr. Elmore, R.A., whose 'Excelsior' is here, but not for sale, and Mr. E. W. Cooke, R.A., who sends 'Venice, from the Armenian Convent'; but there are numerous good pictures by Messrs. Hayllar, Brodie, Boddington, Du Val, Sherwood, Niemann, A. Williams, Mrs. E. M. Wood, Messrs. Vickers, G. Smith, W. Callow, Hemaley, Macnee, R.S.A., Egley, J. Peel, W. Gale, and others, with some by foreign painters.

CORRESPONDENCE.

REFORM IN SCHOOL OF ART MANAGEMENT.

To the Editor of the "ART-JOURNAL."

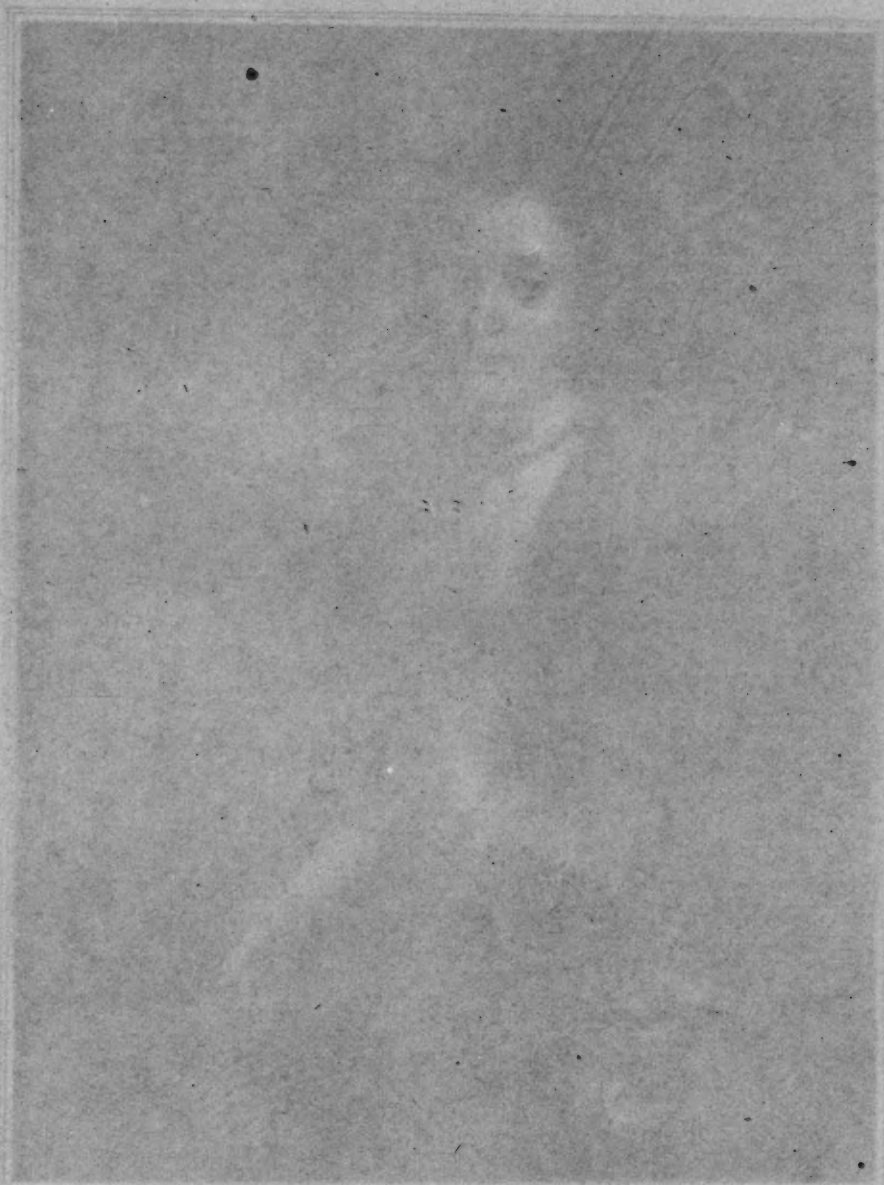
SIR,—Your consistent advocacy of reforms in the management of Schools of Art has undoubtedly had its influence on the South Kensington stronghold. And more than other inquirers into the subject, you have discovered the cause of much of the mismanagement which has been so long characteristic of the Science and Art Department, viz., that instead of the Department being a branch of the public service administered impartially for public good, it has been a snug place for one man to fill with his personal friends and nominees, however unfit they may be for the work given them to do. The Secretary of the Department seems to have appointed and got rid of the South Kensington staff to suit his private ends. Inspectors are nominated who were never heard of before, and never will be in any other capacity than their official character; masters of the central Training Schools are deputed to educate and train young men as teachers whose own powers as masters have never been tested; in fact, of all the snug boroughs that have ever been brought under the purifying influence of parliamentary inquiry, South Kensington and its paternal government promises to display the most consistent system of abuses.

Your notice of the report of the select committee on Schools of Art in last month's *Art-Journal* had a note at the end of it, detailing the miseries of a School of Art committeeman, who had been tormented by incompetent masters turned out of the South Kensington Training Schools, and let loose on a provincial School of Art. It is more particularly on this subject of the management of the training class for masters that I wish now to address you.

The select committee recommend that the training class shall be continued, with a view of supplying good masters for provincial Schools of Art. If this is the object of public money spent at South Kensington in the Training School, the whole management from beginning to end will have to be entirely altered. As at present carried on, and as conducted during the past thirteen years (during which time it has been intimately known to the present writer in more than one capacity), the school fails miserably in attaining the end proposed to be accomplished; and no greater good can be performed for Art-instruction in England than by remodelling the school and putting it into proper hands.

In a school which proposes to teach the future teachers, one would naturally expect a high professional character in the professors—men, at least, who made Art-education a study, and the inculcation of the power of teaching a principal object. And seeing that the influence of the education there given has to be made felt through the length and breadth of the land, the means possessed by the school of imparting knowledge in every educational branch of Art, and of discovering success in its work, should be of a well thought-out and systematic character.

Now I wish it to be perfectly understood that, individually and collectively, I regard the South Kensington professors as very estimable gentlemen, whom I respect personally after long acquaintance, but who, I consider, are, with the exception of the lecturers appointed from their professional reputation outside the Department,



A SPANISH LADY.

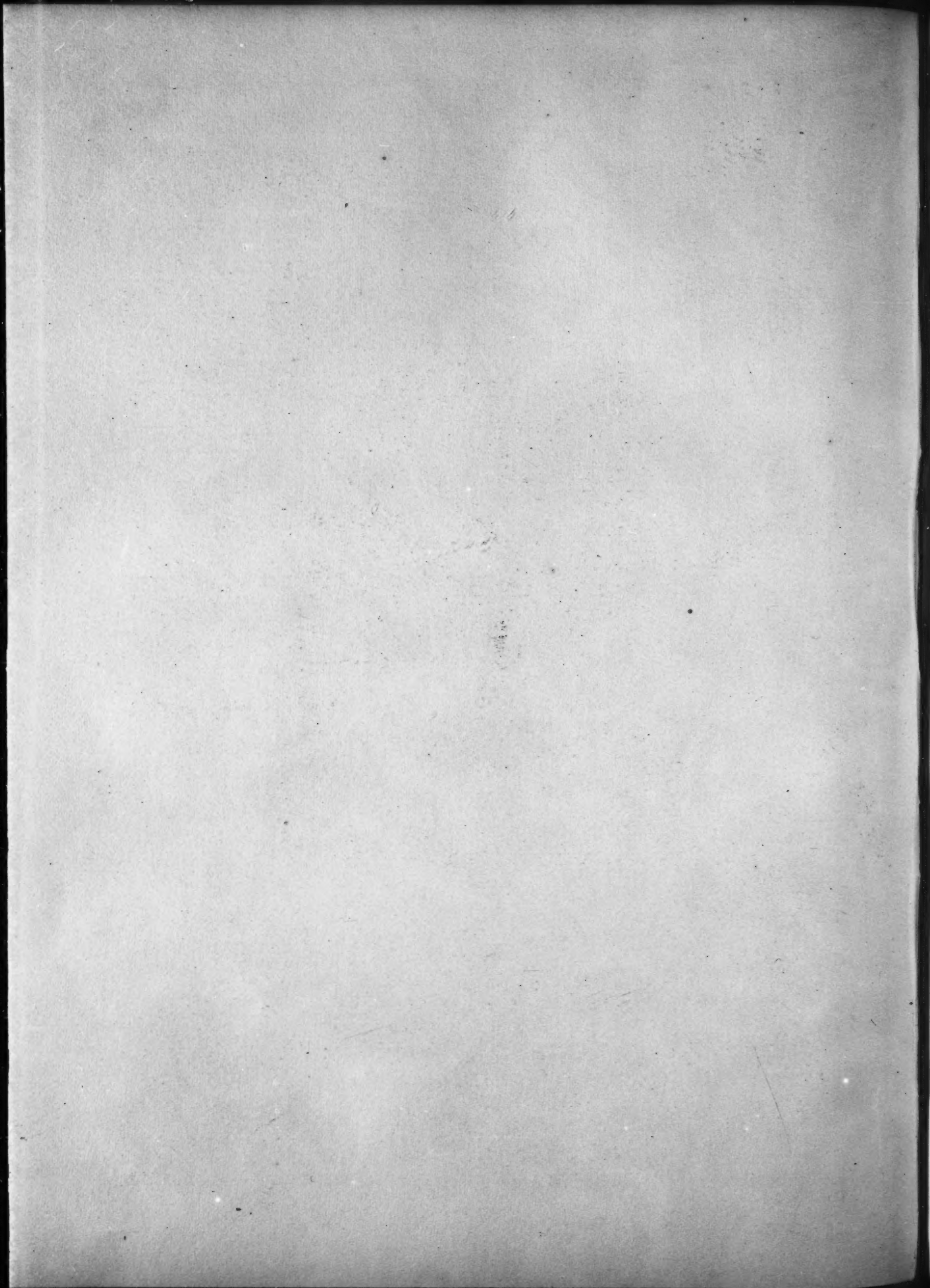
REPRODUCED BY PERMISSION OF THE NATIONAL GALLERY, LONDON.



A SPANISH LADY.

ENGRAVED BY LEROUX. FROM THE PICTURE BY VELASQUEZ.

LONDON JAMES S. VIRTUE.



simply in the wrong place. Not one has distinguished himself either in the practice of Art, or in the work of Art-education; and, as a consequence, the character of the education given to the young training masters is not of a high class, the time of the students is not made the most of, and any machinery for the detection of faulty or successful teaching whilst they are being trained, or of discovering what is the amount of educational power possessed by them, simply does not exist. A better proof of the truth of this statement could not have been produced than the letter of your correspondent, stating that a provincial School of Art was successively supplied with three masters trained by the Department, all of whom were fatally deficient as masters, and who had to leave the school in consequence. This is no exceptional case; it is more frequently the rule. And lest any blame should be attached by ignorant persons to the masters who are thus found deficient, let it be remembered that the majority of them are young men possessed of considerable Art-power, who give up the profession of Art to undertake that of Art-master, placing themselves in the hands of the Department for periods of between two and seven years, expecting to be prepared for their future occupations, complying, as far as they can, with the Department's requirements and system so to prepare them. Where the system usually fails, then, it is more to be condemned than the men produced by it, who have personally to pay the penalty of comparative unfitness for their office, and limited incomes in consequence, in after years.

It will be of little use that immense sums of public money are annually spent on Schools of Art, unless something can be done to remedy the inefficiency of the Training School among other evils at head-quarters, so that if the money of the public be spent, some guarantee may be given that efficient masters are receiving it for services they are competent to discharge. If this is not done, all the money so spent will be diverted from its original purpose, through the existence of a radical deficiency at the fountain-head, recognised as an evil, and capable of very simple remedy. And all secondary reforms and amendment of detail in management will be beside the mark unless this root-evil be eradicated.

Let us look at the usual career of an Art-student who proposes to become a master, and is admitted to the Training School at South Kensington. He has probably studied in a provincial School of Art, or a district school in London, and distinguished himself in the local competition for medals, passing also the second grade examination in the most elementary subjects of drawing. This fits him for the position of a pupil-teacher in the school of Art in which he studied. As an assistant, he may then remain for a year or two in the school, teaching elementary drawing to the younger pupils in it, and also in parochial or National schools connected with the local School of Art. He then applies for admission to the Training Schools in London, and my lords admit him to them, giving him at the same time a personal allowance varying from five shillings to a pound per week for maintenance. Admitted a training master, he passes a simple general knowledge examination in English history, arithmetic, the first book of Euclid, and other easy subjects. His Art-work then begins by preparation for the first certificate examination, producing drawings in ten subjects of elementary art, and presenting himself for a paper examination at the end of the session in geometrical, perspective, model, mechanical, and architectural drawing. This usually occupies a year, during which time he draws in the schools, attends lectures on the above subjects of examination, and teaches in two or three parochial or National schools, giving one hour each week to every school. So far good, except that this elementary group of subjects need not occupy half the time allotted to it; for if a year be absorbed by this very elementary work, there must be either great inability in student and master, or total want of preparation before the training class is entered. After the first certificate is obtained, other five groups—consisting of 2nd, Historical Ornament, Elementary Design, and Painting from Nature; 3rd, Painting the Human Figure, and Anatomical Studies; 4th, Historical Ornament, Elementary Design, and

Ornamental Modelling; 5th, Drawing the Human Figure and Modelling it, and Anatomical Studies; 6th, Advanced Architectural or Mechanical Drawing—are open for the student, the head master of the Training School allotting to each student the group of subjects he is to study.

Thus directed, the student continues his studies for two, three, four, or even five years, during the latter part of his training assisting in the evening classes of some of the London district Art schools, and ceasing his labours in parochial schools. As he progresses in the taking of certificates, his personal maintenance allowance increases from the minimum of five shillings to the maximum of twenty shillings per week.

Many masters who have failed in provincial schools return to the training school, and continue their studies there until fresh appointments fall vacant, to which they are then recommended by the Department.

Among other mistakes in the conduct of the Training School, is the indefinite time to which students may prolong their period of study. The rule on this point has varied according to the supply of students and demand for masters in the provinces. At the commencement of the training class, some masters were sent out without even possessing the first certificate; afterwards many were appointed who held the first certificate alone. Many were appointed to provincial schools who had taken one or two certificates only, whilst there were students in the class who had been there long enough to have taken and actually possessed three or four. The advantage of staying in the class for a shorter or longer period depends entirely on the will of the Department, or the head master of the Training School, and not on any principle or course of study.

The Department professes to keep records of the result of the teaching of the masters, and makes use of them apparently to act in entire opposition to those results. School after school is put at the mercy of masters who have been proved to be unqualified for teaching and managing an Art school. During the whole period of training no test is applied to discover the general fitness of a student to teach large classes by means of lectures, except in the parochial schools, the most elementary of teaching; and thus a student may pass the examination, and obtain the whole five or six certificates, and discover at the end either that teaching is distasteful to him, or that put to give a lecture on an elementary subject in a provincial School of Art, he simply has not the power to give his lecture, or the knowledge so methodically to arrange his subject as to make it evident to his pupils. A great deal of this springs from the defective course of study in the Training School. As soon as a student obtains a certificate for a certain group of subjects, he goes on to the next, giving up his practice entirely in those branches he has passed, and very often forgets all about them in the subsequent three or four years he stays in the Training School. He probably "crams" for an examination, passes it, and then consigns it to oblivion, especially if it be an inartistic one, or an elementary one.

It seems to me that some improvement would take place in the training of our Art masters, if the present teachers at South Kensington were retained as elementary masters, and a staff of highly qualified men appointed for the various subjects of study, and as examiners, the teachers of the students having nothing whatever to do with their examination for certificates. And amongst other examiners should be one who has a reputation for a great experience in preparing men as teachers, apart from the special subject of Art, and whose business it would be to test the intellectual and general fitness of the students for teaching alone, both in viva voce examination, teaching in classes in presence of the examiner, and lecturing on special subjects.

The period of training should be defined, and instead of the present periodical examination in subjects which, when over, are allowed to be forgotten, these certificate examinations should only be allowed to reckon as the lecture examinations at the end of each session, and the certificate, when granted, to count towards the final examination at the end of the period of training. At the end of this period, which should be three years at least, the final examination for an Art master's

degree should take place, and embrace every subject studied during the whole period of training, the result of this final test, taken together with the number of certificates obtained, and the character of the student as a teacher in parochial and district Schools of Art, to be summed up and calculated towards the class of the degree granted to the student. And to make it possible to include all kinds of artistic and general knowledge, several voluntary subjects might be placed at the option of the students, so that great excellence or knowledge of any speciality of Art-manufactures or history might be made evident.

No master should be appointed to manage a School of Art, until he had passed this full and general examination. South Kensington and its Training School, managed as an Art university, and controlled by men whose names stand high in the world of Art, might then become as well known and celebrated for producing Art masters as your former correspondent seems to think it is notorious for producing bad teachers. As an Art university, let it regard certificates as little-goes, and grant a degree for the final examinations, as Oxford and Cambridge does. A.M., Art Master, may well be granted to a man who proves himself a master of Art, and Parliament, I doubt not, would willingly give a charter for granting these degrees. We should hear no more of the miseries of your correspondent, if this suggestion were adopted, for in some mesh of this Art-net the incompetent and unqualified would be caught, the boon to provincial Art-schools being as great as to the men themselves, whose future unsuccessful career as teachers would be prevented, and some more congenial occupation be undertaken by them. Afterwards, the degrees granted of a first and second class should be considered in appointments, no man being appointed to a head mastership who had not taken a degree of the first class, or who had not been for some years a successful second master under a head master possessing a degree of the first class. An opportunity should be given to second masters to pass a supplementary examination on their appointment to head masterships, by which the full Art-master degree could be granted; or after a certain number of years' experience in Art-education, a master might proceed to the degree of Art-master, as a graduate proceeds from the degree of B.A. to M.A. at our universities.

It must not be supposed that I regard a reform in the Training Schools as a panacea for all the ills of many years' mismanagement, but only as one among many features which should be reconsidered and reformed; with this distinction, that unless something be done in the controlling of so important a department of the School of Art system, other reforms and alterations will be useless, and the funds of the country appropriated to the advancement of Art through Art-schools will be comparatively thrown away.

The disappointment of masters was an erroneous feature of Schools of Design, the manufactures of a district not being considered when a master was selected for a provincial school. Care should in future be taken on this point, masters being selected on account of their practical acquaintance with the trade or manufacture of the district in which they are appointed. By recent regulations the local committee of Art-schools are responsible for appointing masters to them; but this hardly affects the question, inasmuch as the Department certificates are the only guides for local committees, and the only qualification recognised by the Department. When the Department fails, therefore, as it appears to have done, in pointing out even in the pet men of South Kensington as fit for masterships, it is evident some alterations are called for. Now is the time to consider these things, before a new lease of power to do good or evil be granted to the Science and Art Department. Parliament will have to consider both the recommendation of its select committee and the remedial suggestions of my lords, alias Mr. Henry Cole; and it would be well for the cause of Art, if artistic M.P.'s will give some attention to the subject before the parliamentary discussion finally settles the question.

A PROVINCIAL ART-MASTER.

MINOR TOPICS OF THE MONTH.

FLAXMAN.—A small alto-relievo bust of John Flaxman has been placed in one of the cases containing examples of Wedgwood ware, in the Loan Court at South Kensington. It is a front face, with something of the lively challenge of all front-face portraits modelled or painted by the artists themselves. The face is bony, having its principal features sharp and prominent, showing that some inward wearing malady denied to the visage its proper amplitude. The hair drops in limp scrolls on the shoulders, as did Milton's in his best time; and so well in this do the art and the nature go together, that it were enough to see only the hair to know with what consummate delicacy the face has been modelled. The nose looks large, and the mouth unduly wide, both being unsupported by the sunken cheeks. It suggests remembrance of many portraits painted by the subjects themselves—perhaps especially that of Turner; but the portrait of the great painter is a parade of the fashion of his time, whereas Flaxman presents himself in a manner wherein everything is as nothing, save the assertion of genius. It is easy to conceive that years would soften the angularity of these features, and round the head of which Watson has left a remembrance so faithful. Watson, by the way, was himself so like Flaxman, that, with some modification, his own head might have afforded a tolerable resemblance to that of his great master. The bust has been painted grey, and round it is the legend, "Hanc sui ipsius effigiem fecit Johannes Flaxman junior Artifex Statuarius (Statuarius) et Colator." In company with this is a small wax model of his sister, a child playing with a doll, made by him at the age of twelve years. There is a small printed label attached to the bust, in which we are told that the latter is dated 1728—an error which will mislead many who may not know the year of Flaxman's birth. There is no excuse for such a blunder, as the date is said to be given in the inscription. The date may be 1782, but at that time Flaxman was twenty-seven, and had either terminated his studentship, or was about to do so.

ARCHITECTURAL MUSEUM.—The Council of this Institution has put forth the following programme of prizes for the ensuing year:—a prize of £20 for the best, and one of £10 for the next best, carving of a Pulpit Panel in oak, the subject being "The Good Samaritan." A prize of £10 for the best, and one of five guineas—the latter offered by Mr. H. H. Bigg, of Wimpole Street—for the second best, reproduction in silver, on a reduced scale, of a cast in the Architectural Museum collection, representing a group of leaves. The special object of these prizes is to encourage hand-tooling or chasing. A prize of £10, offered by the Ecclesiological Society of London and Mr. Beresford-Hope, for a Rosette executed in transparent enamels on silver. A prize of £10, offered by Mr. Ruskin, for a Rosette, similar in size and pattern to the other, but executed in opaque panels on a ground of copper. In addition to the above prizes, certificates of merit will be given in deserving cases, and the Council of the Architectural Museum will, at its discretion, award the sum of one guinea or upwards, or a book, for objects showing particular merit, although it be not sufficient to secure a prize. The competitions are open to Art-workmen only, and whether members of the Architectural Museum or not. Candidates may obtain every information as to conditions, &c., by applying to Mr. Joseph Clarke, honorary secretary of the Museum, 13, Stratford Place, Oxford Street. The adjudication of the prizes for Enamels will be conducted by the Committee of the Ecclesiological Society jointly with Mr. Ruskin, Mr. J. C. Robinson, and Mr. W. Burgess.

THE NELSON LOAN.—Year after year has passed since the commission was entrusted to Sir Edwin Landseer, R.A., and the only known result, as far as the public is concerned, has been an occasional inquiry, edged in by some honourable member in his seat in the House of Commons, during the parliamentary session, as to when the lions may be expected to take their position, and the usual official ambiguity or evasion. This has been so often repeated, that the accustomed laugh which

attended the query has long since ceased its echo. A sad rumour has been lately afloat, to the effect that the first and only model of the series in progress, through some unfortunate collapse consequent upon the giving way of a portion of the internal framework supporting the clay block (wood could no longer bear it, if flesh and blood might), is now in a sadly dilapidated condition, and much work will have to be renewed, ere the lion is again even in the transition state which has caused such frequent and anxious inquiries. There seems a fatality about government commissions specially devoted to those peculiar transactions, and which we hear of in none other. If a monument is to be erected by private means, and through the ordinary agencies, it is done promptly, and any delay beyond the stipulated time, or any advance beyond the stipulated price, would be an occasion almost without precedent; but in government commissions the violation of all stipulations, as to both time and cost, seems to have become chronic. This is to be regretted, as it engenders a feeling on the part of the public anything but complimentary to those under whose direction such works are placed—a feeling detrimental to all concerned, statesmen and artists alike.

INDUSTRIAL EXHIBITIONS.—There is shortly to be held at the Islington Agricultural Hall an exhibition of the industrial products of working men and women, and small masters, similar to that which was held last winter in Lambeth. The district to be represented is that portion of London extending northward from Holborn, and including Clerkenwell, Islington, St. Luke's, St. Pancras, and Hoxton. This measure is the result of a meeting convened in August at the Amwell Street Schoolrooms, whereat Mr. Winkworth, member of the Society of Arts, occupied the chair, and explained the objects of the meeting as a direct recognition of the merits of the skilled workman and workwoman. The establishment of such exhibitions is a collateral growth of those late grand occasions wherein the workman was ignored, and the honour won by his labours was conferred on his master. But then, as Mr. Winkworth observed, the master found the capital and ran the risk, and but for him these beautiful and ingenious works had never been seen. The success of the Lambeth experiment induces this North London exhibition; and should the latter be encouraged, it may be considered that these are the beginnings of a circle of most useful institutions.

TWO STATUETTES, about twelve inches high, of Sardanapalus and his queen, have been recently modelled and produced in statuary porcelain, by Mr. Hays, of Elizabeth Street, Hans Place. They are modelled from one of the Nineveh marbles—the latest of these important treasures; but the original is a bas-relief, and the figures, although very exact copies, are necessarily compositions, without, however, either alterations or additions, except such as were needed to change the relief into the round. The forms, the features, the attitudes, and the draperies, have all been rendered with scrupulous fidelity. The result is a pair of figures of much and singular interest, valuable as fac-similes from the remotest antique of Art, and desirable as among the most agreeable of ornaments for the drawing-room and the boudoir. The date of the original bas-relief is, as we know, some six hundred and fifty years before the Christian era, yet they are of great merit as Art-works—such as the sculptor has scarcely surpassed in two thousand years. The poet, as well as the historian, has made the name of Sardanapalus familiar to readers; the subjects come before us, therefore, with a certain amount of recommendation; and we may safely anticipate a considerable degree of success for this experiment—the combination of rare remains of antiquity with the appliances of modern Art.

CRYSTAL PALACE PICTURE GALLERY.—The collection of paintings belonging to David Price, Esq., has been returned to the mansion of that gentleman in Regent's Park, after having, during the few months they were exhibited at the Crystal Palace, been visited by gratified thousands. The liberal example set by this gentleman was speedily followed by Mr. Henry Bicknell, of Clapham Common, who has lent for exhibition a large number of valuable paintings and drawings chosen

out of his own private collection, one which is especially rich in the works of Mr. David Roberts, R.A., who has himself added ten examples out of his own studio to those in the possession of Mr. Bicknell, his son-in-law. The admirers of this admirable artist have, therefore, now a rare opportunity of seeing a large and varied number of his productions. Besides these are the two great pictures by Turner, purchased by their present owner at the sale of his father's collection, 'Palestrina,' and 'Ivy Bridge, Devon,' with others by Stanfield, E. W. Cooke, F. Goodall, T. S. Cooper, Etty, Frost, L. Hagar, J. B. Pyne, C. Baxter, R. S. Lauder, S. Drummond, A. Johnston, Le Jeune, Sant, Jutsum, T. Phillips, A. Nasmyth, Miss Muir, Cropsey, John Gilbert, J. Wilson, Leno, Muller, and many more; the number of pictures hung in the room is one hundred and twelve. This collection will, we believe, remain at the Crystal Palace through the autumn, when we may hope to find it succeeded by another of equal interest. Gentlemen who are the fortunate possessors of well-furnished picture galleries confer a great benefit on the community by such acts of liberality, which at the same time reflect honour on themselves. One who is proud of his treasures must necessarily feel just pride in exhibiting them to others, no true lover of Art for its own sake can ever be a selfish man in this respect. The picture 'Calling to mind Old Times,' by the Belgian painter, De Bruyker, to which the first prize for foreign pictures was recently awarded, has been sold for the sum of £200. This is encouraging to picture exhibitors. We are given to understand that the sales of pictures at the Crystal Palace Gallery have already this year amounted to nearly six thousand pounds. This gratifying result is mainly owing to the indefatigable exertions of the curator, Mr. Waas.

MR. FOLEY'S WORKS.—Of the statue of the good Father Theobald Mathew, which is known to have been advancing for some time under the hand of Mr. Foley, the sculptor's part is complete, and it is now in the foundry, to be cast in bronze. It is to be erected in the City of Cork. The statue of the late Sir Charles Barry, for the Houses of Parliament, is advanced in the marble, but it will yet be twelve months or more before it can be finished. For the first time the 'Youth at a Stream' is put into marble the size of the original cast, and only now can the beauty and delicacy of the figure be perfectly felt in the material in which we now see it. As a pendant to the equestrian statue of Lord Hardinge, Mr. Foley is engaged on a statue of General Outram, also equestrian, and intended for erection at Calcutta. In comparison with this, the statue of Lord Hardinge is remarkably quiet. General Outram is represented as riding up a rocky pass, and the expression and action of the man and the horse bespeak an occasion that calls forth the best energies of both. It is the most spirited equestrian statue of our school, and it is only necessary to recall the character of the man so commemorated, to acknowledge that it is entirely characteristic. There is also in Mr. Foley's studio a plaster bust of the late Mr. Sheepshanks, worked out from a mask taken after death, assisted by the suggestions of Miss Sheepshanks. This is to be carved in marble, to be placed at South Kensington. For Birmingham there is a statue of the late Prince Consort, in the dress and robes of the Order of the Bath; also a statue of the late Mr. Fielden, M.P. for Todmorden, where the statue is to be placed. These are among the most remarkable of the public works on which this eminent artist is at present engaged.

THE DULWICH COLLECTION.—The plan of the new God's Gift College—to be erected according to designs submitted to, and accepted by, the Commissioners—does not propose the removal of the picture gallery, which is entirely disconnected from other buildings. The site proposed for the new buildings is near the Dulwich station of the London, Chatham, and Dover Railway, where there is an available space of about forty acres, twenty-four of which will be occupied by the new college and playgrounds for 570 boys; that is, 329 in the upper school, and 250 in the lower. The chapel at present is sufficiently large for a congregation of 322 persons, but it will be enlarged so as to accommodate 752. The sum to

be expended is nearly £60,000, of which £40,000 will be required for the college.

THE ROYAL PORCELAIN WORKS AT WORCESTER.—These works are now the property of a joint stock company, and are, as they have long been, under the able management of Mr. R. W. Binns, F.R.S., to whom British Ceramic Art is very largely indebted for many improvements. He has aimed to give the productions of this establishment the highest character, and he has succeeded; the old fame of Worcester Art has thus been restored. It is gratifying to know that the company is also a "commercial success," the shareholders having just received 8 per cent.

ALLIED VANDYKES.—Mr. Barrett, of 309, Strand, is in possession of two portraits which he attributes to Vandyke. The one is of Charles I., the other of Henrietta Maria. The queen is represented as St. Catherine, part of "the wheel" being shown in the portrait. They are half-lengths. If not by Vandyke, it is hard to say by whom they were painted; and they are certainly not copies, for there are no known "originals" at all resembling them. They should be examined by persons familiar with the subject.

STATUES AND FRESCOS FOR THE BRITISH MUSEUM.—A recent number of the *Builder* says:—"The greater part of the remnant of the once celebrated Farnese collection, belonging to the ex-King of Naples, is on its way to England, having been purchased, through Mr. Newton's agency, for the British Museum, for £4,000. The Pontifical Government courteously consented to allow the exportation of these works of Art without the usual duty of 20 per cent. *ad valorem*, which in the present case would have added £1,000 to the price, or taken a similar sum out of the king's pocket, as the contract might have been stipulated. The collection of ancient sculpture in the British Museum will be much enriched by this addition. The gem of the collection is a Mercury, similar to that in the Vatican, but with the hand and attributes complete."

Mr. O'DONERTY, the young Irish sculptor, whose works have occasionally been noticed in our columns, has set out for Rome, that he may have the advantage of studying in this city, and also for the purpose of executing a group entitled 'The Martyr,' for which an Irish nobleman has given him a commission. He is an artist of much promise—a promise that we trust and believe will be kept.

THE ALBERT MEMORIAL IN THE PARK.—There are to be nine works in sculpture for the memorial, including the statue which is to be executed by the Baron Marochetti. The sculptors selected to produce the eight groups are—Foley, Macdowell, Calder Marshall, Weekes, Bell, Thornycroft, Theed, and Lawlor—certainly the list is a good one, although we miss two or three names of artists who have deserved and obtained fame. This will be the most glorious opportunity for British sculptors to show what they can really do; and we earnestly hope the result will be to their honour. The groups will be all in marble.

THE DUBLIN INTERNATIONAL EXHIBITION.—The Council by whom this enterprise is directed are at work in earnest. The latest move has been to appoint four "committees of advice": (1) for Machinery; (2) for Ceramic, Metallic, and Vitreous Manufactures; (3) for Miscellaneous Manufactures; (4) Fine Arts. The lists contain the names of nearly one hundred of the most eminent men in Ireland; no doubt many of them will be considered merely honorary members, but a large proportion will really work. It would have been well, we think, to have appointed a fifth committee—for Antiquities, of which there will be abundant contributions; and these cannot fail to add much to the instructive interest and value of the Exhibition.

THE SILVER USED IN PHOTOGRAPHY.—A series of papers addressed by MM. Davanne & Girard to the French Academy of Sciences, on the subject of photography, make some curious revelations with regard to the waste of the precious metals in the operation. The silver alone which is employed for photographs in Paris amounts to several millions of francs. Only 3 per cent. of this remains on the photograph, so that 97 per cent. will continue to be lost until some method be found for recovering it. MM. Davanne and Girard, who make this startling announcement,

propose that plates of copper be put into the argentiferous liquid, whereby in the course of three or four days the silver will be precipitated in a spongy state.

ARCHITECTURE in the city of London has been, and still is, making great progress; so far, that is, as results from the erection of important and striking edifices for warehouses, banking and insurance offices, shops, &c. A large and imposing building is now being erected for the New City Club; but it is, unfortunately, situated *up a court or yard*, behind the block of houses which forms one of the angles at the corner of Lombard Street and Gracechurch Street. This site will doubtless conduce to the comfort and convenience of the members of the club, who will thus be removed, in a great degree, from the noise of the crowded streets; but the building will be lost to the public. There is, however, a terrible blot in the Strand, called a "music hall," which we shall, ere long, pass under review.

ART IN A COURT OF LAW.—Mr. McLean, print publisher, in the Haymarket, recently brought an action against a Mr. Hall, of High Holborn, for infringing his copyright in an engraving entitled 'The Prisoner's Window,' photographs of which the defendant was selling in his shop. Mr. McLean stated in court that he had paid £700 for engraving the plate, and £150 to the painter of the picture for the copyright; and he alleged that the sale of the photographs seriously injured the sale of his print. He claimed £10 as damages, which the judge allowed him, together with costs, the whole amounting to nearly £50.

THE RECENT SHAKESPEARE FESTIVAL at Stratford has had a most unfortunate result, financially; this, however, is what we believe, was generally anticipated by those who knew how the whole affair was managed. It appears from the accounts of the committee, which have now been made up, that there is a very large deficiency, amounting to £3,308 8s. 3d. We have seen an abstract of these accounts, but it is so confused that we cannot understand how the result is arrived at. One item of expenditure seems most extravagant, "refreshment for performers" is set down at £747 6s. 5d.!

THE MODEL OF A STATUE of Mr. John Robert Godley, founder of Canterbury Settlement, New Zealand, has lately been completed by Mr. Woolner. When cast in bronze, by the Coalbrook Dale Company, it will be forwarded to the colony to be erected there. The work is a commission from the inhabitants, who desire thus to testify their acknowledgment of the zeal, intelligence, and assiduity shown by Mr. Godley in promoting the welfare of the emigrants. The statue is said to be an excellent portrait of the individual, and though strictly of the naturalistic order as to costume, &c., is also an elegant work of Art.

THE NATIONAL PORTRAIT GALLERY.—Among the most recent additions to this gallery are two small crayon drawings by Mrs. Sharpley; one a profile of Washington, and the other a three-quarter face of Dr. Priestly. At all crayon works we look with much suspicion, the material being the most fugitive in the colour catalogue. The tone of both heads seems much reduced, and that of Washington has been injured by damp. These two heads should be very carefully copied in oil, for they will inevitably perish. There has also been added an oil portrait of that Earl of Sandwich who was First Lord of the Admiralty at the time Captain Cook was prosecuting his discoveries in the Pacific.

Mr. THORNTON has finished the two marble statues of James I. and Charles I., for the corridor of the House of Lords. The subjects have been treated with consummate skill, and are admirably executed. The series of British Sovereigns is now progressing satisfactorily towards completion. We recommend to some photographer the wisdom of publishing the collection.

THE GATHERING AT THE HORTICULTURAL GARDENS, at which the "public" was admitted free, numbered nearly 100,000; yet, according to the statement of Mr. Eyles, five shillings would pay for all the damage that was done. This is a very gratifying fact, and shows more than a written volume could do, the policy of admitting the people to exhibitions where so much of what is good may be learned.

REVIEWS.

A SHORT DESCRIPTION OF THE THERMÆ ROMANÆ-BRITANNICÆ; or, the Roman Baths found in Italy, Britain, France, Switzerland, &c. By R. WOLLASTON, M.D. Published by HADWICKER, London.

Eminently characterized by sound sanitary regulations, the colonies of ancient Rome, wherever they were established, exhibited in some degree the prevailing features of refined life in that capital of the world. The most ancient works in the imperial city are those devoted to a supply of good water, and an easance of good drainage. The baths of Caracalla typify the very luxury of ablation, lavishly decorated as they were with costly marbles, statuary, and painting; yet such works do not deserve more admiration than the *cloaca maxima* which freed the busy city of all its impurities by tunnelled vaults that do their duty to the present day. Indeed, the Rome of the popes owes all that is good of its present sanitary state to the labour of the pagans.

It had become a popular saying with the ancients that "bread and the circus" (*panem et circenses*) was all that the poor of Rome absolutely demanded; on that they could live and find amusement, and enjoy a sort of brutish content. But most certainly the bath was an equal necessity with either, and in justice ought to have been combined in the popular saying. In the bath the rich mingled in healthy enjoyment with the poor; hence the emperor courted popularity by constructing public works for bathing, of magnitude and splendour unknown before or since. Smaller towns and distant colonies followed the good example, nor were private villas without such therapeutic agencies; hence a large building is never exhumed without some traces of baths; but it must be borne in mind that in many of the smaller houses the remains of hypocausts and flues up the walls are not necessarily belonging to baths, though constantly described as such, but are, in reality, the means adopted for warming apartments in our inclement weather, which must have entailed great discomfort on our Italian victors when Rome ruled in Britain.

Dr. Wollaston is very clear and decided on the value of warm bathing, and he speaks of the Eastern bath as the only true representative of the genuine Roman *sudatorium*. He also speaks honestly and fairly of the Turkish character in general, and does not join in the vulgar cry against it. It is pleasant to find a man of sense and experience, who has travelled and seen for himself, express himself thus honestly and clearly; and it is well when men whose studies take them into a peculiar branch of knowledge, enlarge their sphere and bring their experience to bear on other studies upon which they may be enabled to cast some new light. Thus Dr. Wollaston, in gathering so many instances of Roman bathing establishments, has brought his medical knowledge to his aid, and has thereby added greatly to the value of a very agreeable collection of archaeological facts.

THE POEMS OF WINTHROP MACKWORTH PRAED. With a MEMOIR by the REV. DERWENT COLLIERIDGE. Two Vols. Published by EDWARD MOXON & Co., London.

It is now some years since the really poet-publisher, Edward Moxon, passed away from the leading object and occupation of his life. He earnestly desired to perpetuate and adorn poetic literature, and his keen appreciation of the beautiful led him to send forth much for which we shall ever have reason to be grateful. The delicate, sensitive publisher (himself a poet of no mean order) is gone, but the "house" erected by his judgment and taste remains, and the mantle has descended upon the mysterious "Co."—who deserve our thanks for the shelter and publicity they give to the Muses.

The volumes now before us are a graceful monument to the genius of a man who would have been renowned as a poet if he had not been called to fulfil different, though we cannot say more important, duties. Mr. Praed has been accused of tampering and trifling with poetry, when he might have soared as high as many of his competitors; certainly, he never surpassed the brilliancy of those early contributions to the *Ehonia* which promised a wonderful future for the Elion boy. But his health was always fluctuating, if not feeble. "His scholarship, when he exchanged Elion for Cambridge, was," says the reverend gentleman who has furnished the memoir to these volumes, "pre-eminently of the Elionian cast, as it was commonly exhibited in that day—elegant, refined, and tasteful, characterised by an unconscious, and, as it were, living sympathy with the graces and proprieties of diction, rather than by

a minute analysis of its laws, or careful collation of its facts. . . . His epigrams are, perhaps, the most scholar-like of his productions in classic verse."

Literature, after all, was not Mackworth Praed's vocation; it was a pastime he revelled in and loved; and though he was tempted by the literary veteran still among us, Mr. Charles Knight, to contribute—with Macaulay, and other men of after note—to "Knight's Quarterly," the earnest youth had other and far different aspirations. He worked hard at law, was called to the bar, but soon was moved into a seat in Parliament, where he devoted his energies, and certainly sacrificed his life, to the zealous performance of his duties. Thus the wonder is not that he did not fulfil the rich poetic promise of his youth, but that he did so much during his brief life, while he was ever struggling against the inroads of a disease that insidiously persecuted him from his cradle to his grave. Though we have, strictly speaking, only to do with his poems, we feel the homage we owe to the man who, in addition to the duties of his position, and the tender yearning he felt for the love of his youth—the sweet poetry—which he never forsook, could devote so much time, with Mr. Acland, Mr. Mathison, Mr. H. N. Coleridge, and others, in preparing a scheme of education for the children of the labouring classes! We wish Mr. Coleridge's memoir had been somewhat extended; it is brief and pithy, and no doubt faithful, but it wants geniality. We would have known more of the man to whom, in our early days, we were indebted for many sunny hours.

It is enough to say that the volumes are "got up" in the usual "Moxon" style, perfect in type and bindings, and that they must take their place among works of the loftier poets of the century.

A MEMORIAL OF THE MARRIAGE OF H.R.H. ALBERT EDWARD, PRINCE OF WALES, AND H.R.H. ALEXANDRA, PRINCESS OF DENMARK. By W. H. RUSSELL, LL.D. The Various Events and the Bridal Gifts Illustrated by ROBERT DUDLEY. Published by DAY AND SON, London.

Whatever Messrs. Day undertake to do in the way of decorative printing and "getting up," is sure to be the very best work of its class, whether such be only an ornamental trade-circular or a gorgeous volume like that whose title appears above. The artists engaged in the establishment in Gate Street are the most skilful, the workmen the most cunning, that judgment and enterprise can select and direct; the result, therefore, of these combined efforts cannot but be successful. Within the last twenty years, certainly, no public event has excited so much national interest as the marriage of the Prince and Princess of Wales; consequently it is not surprising to find the whole proceedings connected with the celebration of the ceremony made the subject of illustration, and in a manner which will serve as a valuable historic record of the event. It is from somewhat analogous productions—the works of the old artists and illuminators—that we derive so much of our information concerning the pageants in which our forefathers took part, and the costumes in which they were arrayed; and centuries hence the antiquarian of the period may be examining in the British Museum—unless in the interim Macaulay's New Zealander shall have arrived to survey the ruins of our mighty metropolis—this book to see how royal marriages were conducted in our day.

As may be gathered from the title, it gives a descriptive account—from the pen of Dr. Russell, the well-known Crimean correspondent of the *Times*—of the whole proceedings in question, commencing with a short historic sketch of the marriages of former Princes of Wales, and also by short biographic sketches of the present Prince and Princess. Then follows the whole story of the arrival of the royal lady at Gravesend, her progress through London and to Windsor, and of the ceremony in St. George's Chapel. As a matter of course, the narrative is painted, as such a subject should be, *couleur de rose*, and it loses nothing in the writer's well trained and skilful hand. The illustrations begin with full-length portraits, in plain lithography, of the royal bride and bridegroom, the former picture doing but scant justice to the original; and these are succeeded by coloured views of the procession through London, seen at the most attractive points, as on London Bridge, at the Mansion House, Temple Bar, Hyde Park, &c. &c. Then follow several views of the interior of Windsor Castle, where those who took part in the wedding ceremony assembled; and lastly, the performance of the marriage. As a kind of supplement to the whole, numerous chromo-lithographs, and several well-executed woodcuts of the principal wedding presents are introduced, with descriptions of them. By no means the least interesting pages in this resplendent volume are those which

show the marriage attestation deed, with fac-similes of all the royal and noble signatures attached to it.

Though the event itself is among the things which have been, and is now almost forgotten, this record of the "doings" brings vividly to mind much of what actually took place, and it will be of especial interest to all who took part in the proceedings; to those who only witnessed them in fragments, as it were, it will be a pleasant reminder; but its chief value, as we have intimated, is its historic character. It has evidently been "got up" at very considerable cost, but the list of subscribers was, we believe, a long one.

MUSICAL EDUCATION. By J. BORSCHILZKY. Published by J. E. BORSCHILZKY, 32, Tavistock Place, Tavistock Square.

Mr. Borschilzky's desire is that vocal music should become a regular, and instrumental music a higher branch of education, instead of being treated as an accomplishment. With this end in view he has written an introductory pamphlet, and produced a number of elementary instructions for vocal and instrumental practice. Mr. Borschilzky has been a teacher of music since the year 1836, when he received his certificate as chorister at St. Nicholas, in Prague, and has taught what he calls "the international system of music" in this country during the last six years.

This journal does not profess to combine music with pictorial and industrial Art, though fully aware of its influence and advantage as a cultivator of our best sympathies and affections; all we can do, therefore, is to direct our readers' attention to Mr. Borschilzky's very ingenious theories, which profess to simplify the art of acquiring both vocal and instrumental music. Such a *desideratum* is of too much importance to be lightly treated, and will, no doubt, meet with the attention it so decidedly deserves.

HEROINES OF THE HOUSEHOLD. By the Author of "The Heavenward Path," and "Popular Preachers of the Ancient Church." With Illustrations by M. ELLEN EDWARDS. Published by HOGG AND SONS, London.

"Lovely and pleasant to contemplate are the Heroines of the Household whom," says the author, "we have enshrined in the little volume, meant to be a kind of Gallery of Good Women." The period over which the record extends is long, from the fourth century down to our own, but the personages are few in number—Monica, mother of St. Augustine; Olympia Morata, of Ferrara, a "Star of the Reformation;" Lady Brilliana Harley, a Puritan heroine; Grisell Hume; Lady Baillie, of Jerviswoode, a Scottish covenanter; Madame de Chantal, and two other founders of sisterhoods; Caroline Perthes, wife of the famous Hamburg bookseller, whom many still living knew; Mrs. Schemmelpenninck; the Kaiserwerth Deaconesses; and Miss Marsh, in her labours among the "navvies." The gallery of portraits is, as we have said, small, but the pictures are pleasantly and truthfully painted; the subjects, pure-minded, unselfish women, whose lives, whether passed in their own households or in the outer world, evidenced the power of religion over their hearts and actions and, through their example, influenced the lives of others. The book is written for the young, and deserves to be read and "inwardly digested" by them.

WASHINGTON IRVING AND HIS LITERARY FRIENDS AT SUNNYSIDE. Engraved by T. O. BARLOW, from the Picture by F. O. C. DARLEY. Published by MOORE, McQUEEN, & Co., London.

Though this is an English print and is published by an English firm, it is only reasonable to suppose it has been produced chiefly for the American market. The author of the "Sketch Book" and of "Bracebridge Hall," with many of those by whom he is surrounded, is almost as well known in this country, through their writings, as in their own; yet the men themselves belong to the literary history of America, and, of course, have a greater personal popularity there than here. The group assembled in the library at Sunnyside contains fifteen figures; seated by a table in the centre is Irving, with his thin, intellectual face almost in profile. Prescott, the historian, sits at right angles with him; and the poet Longfellow stands behind in an easy attitude, leaning on the back of Irving's antique chair. The remainder of the *tableaux* is made up of George Bancroft, historian, and Secretary of the Navy of the United States under the presidency of Mr. Polk; Paulding, novelist and poet; Ralph W. Emerson, essayist and journalist; J. P. Kennedy, novelist; Cullen Bryant, poet; Halleck, also a poet; Hawthorne, of the "House with the Two Gables" and

"The Scarlet Letter," &c. &c., whose recent death at Liverpool has caused much regret in our own literary circles; Holmes, poet, essayist, and physician; Willis, he of the "Pencilings by the Way," &c. &c.; Simms, novelist; and Tuckerman, a miscellaneous writer. Such is the gallery of modern literary celebrities of America which Mr. Darley, an American painter, has placed on the canvas in a manner most agreeable and artistic, considering the subject as one not very easy to render interesting beyond the portraits themselves. The picture, by the way, was—perhaps now is—to be seen at the house of Messrs. Sampson, Low, & Co., the American booksellers on Ludgate Hill.

Mr. Barlow's well-executed engraving will, doubtless, find many admirers here as well as on the other side of the Atlantic, for there are among us not a few who will be pleased to see the faces of those with whose works we are more or less acquainted. It would have been well, however, to have had a key to the figures engraved on the plate, to enable the spectator to distinguish them. Were the persons well known to us, it would be quite unnecessary, but they are not.

A GUIDE TO THE DANISH LANGUAGE, DESIGNED FOR ENGLISH STUDENTS. By Mrs. MARIA BOJESSEN. Published by TRUBNER & Co.

English scholars complain of inadequate means afforded them for the study of the Scandinavian tongues, and unless this want is supplied, those who desire to visit a country to which we are bound anew by a very strong tie, will find themselves at fault. Mrs. Bojesen, a Danish literary lady of considerable reputation, has compiled with great care "A Guide to the Danish Language," which seems to us clear, comprehensive, and intelligent.

It is arranged in very simple form, and cannot fail to be of great use to those who visit Denmark, as a ready help in cases of need, inasmuch as the preliminary chapters contain the words and sentences most likely to be required, accompanied by a vocabulary and a grammar. The book is, however, small and of little cost. "Mrs." Bojesen has thus conferred an obligation on many to whom she may, and no doubt often will, prove a true friend.

TRANSACTIONS OF THE ARCHITECTURAL AND ARCHEOLOGICAL SOCIETY OF DURHAM AND NORTHUMBERLAND. Published by J. MASTERS.

There are two or three good papers in this publication; one of them particularly so, a treatise on Mediaeval Embroidery, read before the society, by Mr. G. E. Street, F.S.A., a subject in which the treatment of ecclesiastical vestments of all kinds, with altar-cloths, funeral palls, &c., is discussed in a learned and most interesting way. Mr. Street winds up his essay with a recommendation which deserves attention from all who "ply the needle" for mere amusement, though it was offered especially to the "women of Durham," who, he hopes, "will attempt to emulate the beautiful works which were done by women in old times, and to which so many of the ladies in the South of England have of late years devoted much of their time, their enthusiasm, and their skill." The paper on Barnard Castle will interest the archaeologist.

THE RUINED CASTLES OF NORTH WALES.* With Photographic Illustrations. Published by A. W. BENNETT, Bishopsgate Street Without.

A charming little book—a "gem" for a drawing-room table. The photographic illustrations are in the best style, by Bedford, Sedgfield, and Ambrose, and we can testify to their fidelity. The letterpress owes its interest to extensive quotations from William Howitt's "Ruined Abbeys and Castles of Great Britain," and the volume closes with Mary Howitt's pleasant account of the Eisteddfod. The author (?) has the somewhat rare merit of honesty, for he acknowledges the source from whence he draws his information. The work should be followed by the Ruined Castles of South Wales, such as Raglan, Pembroke, and Carew.

MARY HOWITT'S SKETCHES OF NATURAL HISTORY. Published by A. W. BENNETT, London.

These little poems, in various shapes and forms, have passed through eight editions. This fact, and another—that they are from the pen, or rather from the head and heart, of one of the best women and best writers of whom the age can boast—is sufficient recommendation to our readers without a word from us.

NOW READY, HANDSOMELY BOUND, IN TWO VOLUMES, HALF MOROCCO.

PRICE—Artist's Size, £56; Proofs before Letters, £29.

SELECTED PICTURES

FROM

THE GALLERIES AND PRIVATE COLLECTIONS OF GREAT BRITAIN:

A SERIES OF ENGRAVINGS FROM THE BEST WORKS OF THE BEST BRITISH ARTISTS.

EDITED BY S. C. HALL, Esq., F.S.A., &c.

THIS SERIES contains examples of a large number of the principal Painters of England—Artists who have obtained fame—while the Engravers are the most eminent of their profession. It is not too much to say that a collection so excellent in all respects has never yet been equalled in any country, even where government aid has been liberally granted to assist the publisher.

The whole are engraved "IN LINE," the highest style of Art, and, necessarily, the most costly; they are printed with great care, and each print is a proof impression, on India paper, of the plate.

To produce this work in the best possible manner was a duty not only to "Collectors," by whom we have been cordially and liberally aided, but to the Artists who have co-operated with them—whose reputations may be essentially aided by multiplying their creations worthily, but materially damaged if rendered without adequate regard to the Genius that, by means of the Engraver, becomes a most impressive and universal TEACHER.

Some of these selections have been made from public Galleries; others from large and important Collections; but the greater number have been obtained from the comparatively small, though rich and varied, collections of private gentlemen—"the merchant princes" more especially, who have of late years been the chief patrons of British Art—whose wealth has been liberally expended in elevating British Art to its present state of high prosperity.

Each Proof is accompanied by a page of descriptive letter-press, of corresponding size. The Series comprises seventy-five LINE ENGRAVINGS.]

The issue of the Work is LIMITED TO 350 IMPRESSIONS, viz.:

- I.—ARTIST'S PROOFS (half grand eagle size), 150 copies—each plate printed on India paper with the greatest care.
II.—PROOFS BEFORE LETTERS (folio columbier), 200 copies. These plates also are printed on India paper.

LIST OF THE ENGRAVINGS.

	PAINTED BY	ENGRAVED BY		PAINTED BY	ENGRAVED BY
THE CHIEFTAIN'S FRIENDS ..	Sir E. Landseer, R.A.	J. C. Armytage.	THE CROSSING SWEEPER ..	W. P. Frith, R.A.	C. W. Sharpe.
OLIVIA	C. R. Leslie, R.A.	T. Vernon.	THE BREAKFAST TABLE ..	T. Webster, R.A.	G. Greatbach.
THE GLEANER	P. F. Poole, R.A.	J. C. Armytage.	PUCK AND THE FAIRIES ..	R. Dadd	W. M. Lizars.
THE POST-OFFICE	F. Goodall, A.R.A.	C. W. Sharpe.	THE SABBATH EVE	Alex. Johnston ..	P. Lightfoot.
BOURGEOIS GENTILHOMME ..	C. R. Leslie, R.A.	C. W. Sharpe.	THE LIFE OF BUCKINGHAM ..	A. L. Egg, R.A.	W. Greatbach.
THE HAPPY DAYS OF JOB ..	W. C. T. Dobson, A.R.A.	H. Bourne.	THE DEATH OF BUCKINGHAM ..	A. L. Egg, R.A.	W. Greatbach.
THE FIRST SUNBEAM	T. Faed, A.R.A.	L. Stocks, A.R.A.	THE SIGNAL	Jacob Thompson ..	C. Cousen.
EVENING IN THE MEADOWS ..	T. S. Cooper, A.R.A., and F. R. Lee, R.A.	John Cousen.	JOSEPH'S COAT BROUGHT TO JACOB	Henry Warren ..	S. Smith.
NEW SHOES	W. P. Frith, R.A.	H. Bourne.	THE DUET	James Sant, A.R.A.	F. Holl.
THE SWING	F. Goodall, A.R.A.	E. Goodall.	HAGAR AND ISHMAEL	J. Clark	J. C. Armytage.
CHASTITY	W. E. Frost, A.R.A.	T. Garner.	THE BROKEN WINDOW	W. H. Knight	H. Lemon.
THE VISIT, TO MELANCTHON ..	Alex. Johnston ..	C. W. Sharpe.	SUSANNAH	J. R. Herbert, R.A.	H. Bourne.
THE TEMPTATION OF ANDREW MARVEL	C. Landseer, R.A.	J. Stancilffe.	THE GIPSY QUEEN	P. F. Poole, R.A.	F. Joubert.
THE NOVICE	Alfred Elmore, R.A.	T. Vernon.	HUNT THE SLIPPER	F. Goodall, A.R.A.	E. Goodall.
THE ORIGIN OF THE HARP ..	D. MacIise, R.A.	R. Graves, A.R.A.	WORDS OF COMFORT	T. Faed, A.R.A.	R. C. Bell.
SPRING	T. Webster, R.A.	Pelée.	LESSON OF THE PASSOVER ..	E. H. Corbould ..	F. Heath.
GOING TO SCHOOL	T. Webster, R.A.	W. Ridgway.	A PASSING CLOUD	J. C. Hook, R.A.	R. Wallis.
BARTHRAM'S DIRGE	J. Noel Paton, R.S.A.	D. Desvachez.	OPHELIA	A. Hughes	C. Cousen.
"HUSH!—ASLEEP."	J. H. S. Mann ..	Franks.	GIPSY MUSICIANS OF SPAIN ..	J. Phillip, R.A.	Professor Knolle.
ALICE LISLE	E. M. Ward, R.A.	F. Heath.	THE CAVALIER	Herring, Bright, and Baxter	J. C. Armytage.
THE BALLAD SINGER	D. MacIise, R.A.	Stephenson.	THE TROOPER	Herring, Bright, and Baxter	C. Cousen.
A HAWKING PARTY	F. Tayler	Charles Cousen.	THE WIFE'S PORTRAIT	Alfred Elmore, R.A.	S. S. Smith.
LABOUR	J. Linnell	John Cousen.	PAOLO AND FRANCESCA DA RAMINI	J. Noel Paton, R.S.A.	R. Graves, A.R.A.
REST	J. Linnell	John Cousen.	ROUT OF COMUS AND HIS BAND ..	Sir E. Landseer, R.A.	J. C. Armytage.
CUPID AND PSYCHE	W. Etty, R.A.	F. Joubert.	RUSTIC CIVILITY	W. Collins, R.A.	C. Cousen.
THE MAYPOLE	J. Nash	C. Cousen.	KNOX PREACHING BEFORE THE LORDS OF THE CONGREGATION ..	Sir D. Wilkie, R.A.	W. Greatbach.
BIRD-CATCHERS	W. Hemsley	R. Brandard.	THE BLIND BEGGAR	J. Dyckmans	D. Desvachez.
SUSPENSE	Alex. Johnston ..	H. Bourne.	THE POST-BOY	F. Goodall, A.R.A.	E. Goodall.
BROTHER AND SISTER	W. Mulready, R.A.	R. T. Bell.	THE PARTING	P. F. Poole, R.A.	F. Bacon.
THE FIRST DAY OF OYSTERS ..	G. Smith	G. Greatbach.	FELICE BALLARIN RECITING TASSO	F. Goodall, A.R.A.	E. Goodall.
ARREST OF A PEASANT ROYAL- IST—BRITTANY, 1793	F. Goodall, A.R.A.	E. Goodall.	THE ZOUAVE'S STORY	F. W. Topham	C. W. Sharpe.
A DREAM OF THE FUTURE ..	Frith, R.A., Creswick, R.A., & Ansdell, A.R.A.	John Cousen.	ISABELLE OF CROYE	Alfred Elmore, R.A.	J. Stancilffe.
PHOEBE MAY-FLOWER	R. Gavin, A.R.S.A.	C. H. Jeens.	THE ORPHAN	T. Faed, A.R.A.	P. Lightfoot.
SPANISH CONTRABANDISTAS ..	J. Phillip, R.A.	W. Ridgway.	THE FOUNTAIN	C. L. Muller	C. Cousen.
THE FOUNDLING	G. B. O'Neill	P. Lightfoot.	THE DEATH OF COLUMBUS ..	Baron Wappers ..	D. Desvachez.
THE PET OF THE COMMON ..	J. C. Horsley, A.R.A.	H. Lemon.	MAZEPPA	J. F. Herring	John Cousen.
PURITY	H. O'Neil, A.R.A.	H. Bourne.	A REST ON THE HILL	F. R. Pickersgill, R.A.	W. Ridgway.
CHRISTIAN IN THE VALLEY OF HUMILIATION	F. R. Pickersgill, R.A.	G. Greatbach.			

These Engravings are the first impressions of Plates which appear monthly in the ART-JOURNAL, under the title of "Selected Pictures." The Steel-plates from which they are printed are cut down before being used for the ART-JOURNAL, so that it is impossible to reproduce them; and the limited number of impressions printed tends to make these Volumes a scarce and rare collection of Engravings from the best works of the Modern School.

LONDON: JAMES S. VIRTUE, CITY ROAD AND IVY LANE.

BIRTHDAY & WEDDING PRESENTS.

PARKINS & GOTTO,
24, & 25, OXFORD-STREET.

PHOTOGRAPHIC ALBUMS,

A CHOICE OF 3000 FROM 2s. 6d. TO FOUR GUINEAS.

A VERY SUPERIOR QUALITY, WELL BOUND, WITH LINEN OR LEATHER JOINTS, FROM 10s. 6d. TO 50s.

DRESSING BAGS, 1 to 10 Guineas. DRESSING CASES, 15s. to £20.

Elegant ENVELOPE CASES, 25s.

Ditto BLOTTING BOOKS, 18s. 6d.

TEA CADDIES, 10s. 6d. to 3 gs.

CARRIAGE BAGS, 8s. 6d. to 2 gs.

Elegant RETICULES, 15s. 6d.

LADIES' COMPANIONS, 7s. 6d.

GLOVE BOXES, 8s. 6d., 12s. 6d.

SCRAP BOOKS AND ALBUMS.

PEN KNIVES AND SCISSORS.

CASES OF SCISSORS. FANS.

MSS. BOOKS. Ditto IN CASES.

INKSTANDS. A Choice of 300.

LETTER BOXES AND BAGS.

CARD TRAYS AND BASKETS.

POSTAGE SCALES.

CIGAR CASES AND CHESTS.

PENCIL CASES, Ivory, &c.

CARD CASES of every kind.

TRAVELLING CASES, 21s.

BOOKSLIDES. READING STANDS.

WORK BOXES, 7s. 6d. to 5 gs.

CHESS MEN AND BOARDS.

STATIONERY CABINETS, 21s.

DESPATCH BOXES, 21s. to 5 gs.

Ditto expressly for India.

POCKET BOOKS AND WALLETS.

PURSES, 1s. to 40s.

JEWEL CASES. KEY BOXES.

SCENT CASES of 2 and 4 Bottles.

OPERA GLASSES, 7s. 6d. to 3 gs.

SMELLING BOTTLES, Double
and Single, 2s. 6d. to 50s.

TRINKET BOXES.

PLAYING CARDS, &c. &c.

ELECTRO-GILT AND ELEGANTLY MOUNTED ARTICLES.

A VARIETY OF KNICK-KNACKS SUITABLE FOR PRESENTS.

FAMILY & POCKET BIBLES, PRAYER BOOKS, & CHURCH SERVICES,

IN PLAIN AND ORNAMENTAL BINDINGS, ADAPTED FOR PRESENTS.

PARKINS & GOTTO'S WRITING PAPER AND ENVELOPES

Supplied to the Public at WHOLESALE PRICES, and NO CHARGE made for Plain Stamping.

(PARTIES CAN BRING THEIR OWN DIES.)

STAMPING IN COLOURS REDUCED TO 1s. per 100.

CREST, MONOGRAM, & ADDRESS DIES CUT AT HALF PRICE.

BALL PROGRAMMES.

AT-HOME NOTES.

INVITATIONS.

RETURN THANKS.

WEDDING STATIONERY.

DESSERT, BOUQUET, AND FANCY DISH PAPERS.

OVERLAND AND BORDERED PAPERS in every Width.

PLATE ENGRAVED AND 100 CARDS PRINTED FOR FOUR SHILLINGS.

PLAIN, FANCY, AND SCHOOL STATIONERY.

PARKINS & GOTTO'S NEW WRITING PAPERS, MADE FROM STRAW,

Invaluable to rapid Writers, and nearly half the price of the ordinary Writing Paper, being only 3s. per ream.

N.B.—The Nobility and Gentry are respectfully informed that Messrs. PARKINS & GOTTO have very considerably improved the various qualities of their Writing Papers and Envelopes without increasing the Price.

Every Article marked in plain Figures. Profits based upon the READY MONEY PRINCIPLE, and NOT CREDIT.

ALBUMS FOR CRESTS, MONOGRAMS, STAMPS, &c. FITTINGS FOR DRESSING CASES AND BAGS.



P. & G.'S SOCIETY OF ARTS TWO SHILLING PRIZE WRITING CASE, SENT FREE BY POST FOR 28 STAMPS. 300,000 HAVE BEEN SOLD.